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ABSTRACT

This issue of the "Indiana English Journal" is devoted to various facets of folklore. Topics of articles are folklore museums as resource sites for teaching; American folklore and the English classroom; writing about folklore in the freshman English class; some folklore and related materials for composition classes; developing teaching materials and activities for folklore study; folklore among adolescents; dramatizing folklore: procedures for "Tzar Trojan and the Goat Ears"; the name "Young Goodman Brown" as a key to the rites of passage in Hawthorne's story; and folklore and fairytale presentations as valuable media materials. (JM)

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WILLARD B. MOORE

Folklife Museums: Resource Sites for Teaching

Science classes visit science museums. Art teachers take their students to museum exhibitions. Why shouldn't students and teachers of folklore have a museum experience too?

They should and they can. As in other museums, folklife museums can involve students in tactile, visual, oral, and analytical experiences through first-hand acquaintance with traditional buildings and artifacts, craft processes, narrative folklore performances, and settlement patterns. Some students, especially beginners, can use the museum visitation as a firm stepping stone between classroom discussions about fieldwork and the actual undertaking of gathering data on one's own.

Folk museums, an appellation little known among the public in this country, do in fact exist here though not as abundantly as in Europe. It was in Sweden that the prototype of folk museums around the world was opened in 1891 (Allen, p. 93; Alexander, p. 271). Similar museums developed through the early and middle decades of this century in Scandinavia, Holland, Germany, the British Isles, and Canada. In the United States, museums which approximate the European models are sometimes referred to as "historical reconstructions," "open air museums," or "living historical farms" (Kelsey, 1976, p. 22), and should not be confused with those history museums which rely heavily upon the static presentation of documents and artifacts, often related to some single person or family of national historic significance.

Folk museums attempt to present a total environment. This holistic presentation of material and non-material culture is often sought by folklore teachers in literature as they try to show their students something of the wholeness and vividness of life as it relates to the performance of what we have come to call *folklore* (Spradley and McDonough, p. xiii). In this medium the student is forced to rely upon the novelist's dramatic skills and knowledge of cultural details, and the student's role is always passive and vicarious at best. People in the process of learning about folklife in its totality can enrich their classroom discussions and their readings about genres by spending a day at a museum where they can observe and participate in the milieu of traditional life in which these genres occur. Such presentations will vary widely, depending on the museum's focus, and the visitor might find anything from a threshing party to a granny woman's

monologue on herb lore, from a storekeeper's yarns about keelboatmen to a farmer's demonstration of half dove-tail corner timbering.

This *context* or *milieu* is, of course, artificially composed. It is impossible to return to or to reproduce the 1830's or the 1930's. Our bodies, our language, even our basic environment have changed. Many raw materials, not to mention artifacts, are no longer available to us at any price. Most museums have replaced these missing things with reasonable substitutes or reproductions which intensive research has indicated as appropriate or approximate. What one sees is, as Kelsey points out, "a patterned, coherent account of the past that is intended to be true . . . not the past itself" (Kelsey, 1975, p. 35; 1976, p. 22). It follows then that the more extensively a museum is interpreted by its staff to present a total social or economic environment, the more subjective are the selections of details of that reconstructed environment. Museum interpreters, no matter how thorough their training, no matter how familiar they are with the museum's time-space frame and the documents which support it, naturally select or emphasize one detail over another. Their act of interpretation is therefore of necessity and by circumstance subjective to some extent. In most museums the tides of subjectivity are partially controlled by the voice of the historian, the archeologist, or the folklife scholar who has researched the cultural artifacts of the period which his museum interprets. More often than not, these records are highly personal: diaries, letters and travel accounts, bills of sale, inventories of homes and stores, wills and deeds; in short, those few documents which can describe the life of common men and women, a group, according to Dorson (Dorson, pp. 225-259), overlooked by the elitist recorders of American history. Or, if the museum's period of presentation is within recall of living informants, oral history techniques are employed together with the special expertise of the folklife student.

Folklife museums and their scholarly efforts are generally linked with folklore studies, history, regional ethnography, and cultural geography. As such, they are more concerned with what is typical for a particular given area in time rather than with what might be noted as unusual, bizarre, or idiosyncratic. But this does not mean that folklore students in a folklife museum should expect to be confronted by bland homogeneity and erroneous stereotypes which have marked much of popular culture and some of our own previous scholarship (Pelto and Pelto, p. 2). A good example of intercultural and intracultural variation is found at Old World Wisconsin, a folk museum still in its developmental stages near the town of Eagle, Wisconsin. When completed it will portray Old World European and Afro-American cultural continuity and syncretisms. The homesteads of approximately 20 culture groups, their traditions and customs, presented through carefully documented family histories and architectural research, will be open for scholars, students, and the general public to enjoy and analyze. It is an excellent example of the folk museum as a device for enhancing regional and ethnic identity, observing the extent of cultural transmission,

and for measuring cultural adaptation to a new environment. In the Norwegian farmstead, for example, the visitor will see a "typical" log home of Norwegian typology. However, the original pioneer builder could not find or chose not to use the traditional soft wood for construction. He chose instead a hardwood, squared the logs in a manner reminiscent of Indiana or Virginia buildings, but then fitted the logs together horizontally as he would have in the northlands of Europe, marking the contour of each lower log against the upper one and hewing that log to fit almost perfectly with its lower mate. The result in and of itself is "atypical," yet such variation in traditional behavior is ethnographically noteworthy and aesthetically important.

Some folklife museums give more attention than others to the process of traditional life. The Plimoth Plantation near Plymouth, Massachusetts, presents early New England settlement life of the 1620's. One of the museum's most engaging "exhibits" is its on-going construction of seventeenth century frame, wattle-and-daub houses. While the museum visitor looks on, the interpreters *qua* builders mix clay, hew timber, weave willow branches into walls, and, under the watchful eye of an Irish folk craftsman, thatch the roof with traditional tools of that cultural group.

Museum staff, under the direction of a professional folklorist, often turn to research areas considered peripheral by literary folklore scholars. The process of survival in an age of agriculture is under study at the Colonial Pennsylvania Plantation in Chester County, Pennsylvania. Beginning with primary sources, including oral histories, geographical surveys, and archeological excavations, the scholars in this museum are attempting to recreate as accurately as possible a model of the natural and cultural environment of the 1770's. In this "historic laboratory" the staff and visiting students conduct experiments aimed at rediscovering the processes that constituted the farm's ecology and folklife (Anderson, p. 39). This systematic analysis of land, tools, and human effort parallels the scholarship of folklife research in Denmark (Bibby, pp. 97-102) and the British Isles (Jenkins, 1973 and 1976).

Not all folklife museums or living historical farms are devoted entirely to the distant past. Iowa's Living History Farms near Des Moines has farm models representing 1840, 1900, and a farm of the future which will complete the site development and give visitors comparative data on rural life for a span of 140 years. Old Sturbridge Village near Worcester, Massachusetts, founded in 1946 and the *pater familias* of American outdoor museums, has developed both farm and village settlements for the period 1790-1840. Current plans at Old Sturbridge, however, include the reconstruction of a Mill Village of the 1830's. This is a dramatic and much-needed departure from the overbearing attention given to rural life by most museums. It is also potentially a valuable study site for students of urban and occupational folklore.

All of the museums I have used as examples thus far are *interpreted.* That is to say, they employ or engage on a volunteer basis people who

"create understanding" of each building, craft process, or event in the museum's tour (Alderson and Low, p. 3). The primary and secondary sources used by the researchers provide data for interpretation. The departments of education and interpretation of a folk museum select for the program specific activities which best project the region's traditional life. Moreover, these activities should not appear isolated, that is, without the realistic and interrelated functions of item, craft, and idea. The man who would demonstrate how to build a barn must also show that he depends upon the village blacksmith for hinges and nails. The smith, in turn, is dependent upon an apprenticeship system for help and the boy in his shop personifies that system as he stands at the bellows. This same apprentice may sweep the shop with a broom made by hand in the home of a local craftsman—perhaps the same one who carves wooden scoop shovels from ash or poplar logs and makes hay rakes from oak and sassafras. Such items, sturdy and long-lasting, can be bartered directly for goods and services or taken to the local store for credit against the cost of locally unavailable goods freighted in from distant manufacturing centers. The interdependence of the folk community, the identity and use of tools and artifacts, the rules and codes of pioneer settlements, and the folk belief and behavior which formed the community's base must somehow be communicated to the visitor. This is the scope of interpretation; it is the responsibility of the museum's directors of interpretation and education to design a mode of showing an accurate extrapolation of cultural behavior as suggested by Berkhofer (1969) and Glassie (1972).

Those museums which have chosen research and experimentation as their primary function will generally choose to communicate with visitors through seminars, demonstration classes, and workshops. The visitor's experience at this level of interpretation may be passive but could easily become participatory by being invited to use the wood auger, the drop spindle, or the froe in an attempt to "get the feel" of the crafts or to "learn how it was back then." If nothing else, the participant comes away with a new respect for those who shingled a home or wove material for a winter shirt.

Most outdoor museums intensify their regular offering by scheduling several days each year of "special events" — a holiday program of special interest, a weekend devoted to a detailed demonstration of agricultural methods, presentation of traditional communal work projects like barn-raisings, or even a village wedding, circa 1840. These events, even more than regularly scheduled tours, tend to highlight the interaction of the community and the ideas and concerns which bind them as a cultural group.

But neither a wedding, nor a debate, and certainly not an accurate portrayal of a nineteenth century barn-raising can be an engaging educational experience if they are merely *explained.* They must be dramatized in the first person with trained museum personnel carrying the principal roles and directing the action. This mode of interpretation is called, in fact, first person role-play and is not unfamiliar to most educators and psychologists who work with the general public today. It is a highly effective means of

communicating ideas and actions, but its main value is that it also can communicate feelings and beliefs, reduce passivity among participants, and establish strong ties of identity among those involved. This is the opposite of static glass display cases with labels or a taped recording manipulated by the visitor.

What we are talking about is, of course, a kind of drama and as such it has obligations in two directions at once: documental and aesthetic.[1] History is first and foremost a documented account, informational and precise. Drama is composed, subjective, and sensual. The documental experience is intellectual; the dramatic experience is aesthetic. It is this first person role-play mode of interpretation in the folk life museum which offers students and teachers of folklore the most useful and comprehensive museum experience. It is *comprehensive* because the first person approach allows us to see not only the craft process but also the craftsperson's feelings about that activity, the opinions, concerns, prejudices, and complaints which attend the life of a craftsperson — directly or indirectly. It is *useful* because role-play allows the student of folklore to participate actively within the norms of traditional expressive behavior, whether it has to do with legend formation, folk song and games, folk pottery, or fireplace cooking. This is why the folk museum with first person interpretation can also function as an intermediary step in preparation for fieldwork or simply serve as a testing stage for genre recognition *in context* and ethnographic relationships *as context.*

Conner Prairie Pioneer Settlement, located north of Indianapolis near Noblesville, has been using the first person role-play mode of interpretation since 1973. This museum depicts the life of the ordinary settler of central Indiana in 1836, a year of enormous economic and demographic growth. This time-space frame allows the visitors to observe and study a peak period of subsistence and folk crafts in active competition with a new and expanding manufacturing trade. German immigrants from Europe and Yankees from New England are settling side-by-side with established pioneer families and their cousins from the Appalachian Uplands, North Carolina, Ohio, and Pennsylvania. The life styles and beliefs presented at Conner Prairie are of that period in which folk healers are living and practicing in the same village with a newly-licensed medical doctor, the stereo-typical deerskin garments of the early frontier have been replaced by cloth garments and straight-last shoes, and the simpler entertainments, while not completely eclipsed, are at least supplemented by theatrical plays and an occasional visiting circus (Buley, p. 345).

Since all activities and building types, and therefore all interpretation of ideas and events, are set in the same narrow time frame, the "villagers" are free to interact optimally in their portrayal of regional folklife. The Widow Bücher can visit the blacksmith's wife and gossip while the latter prepares her husband's dinner. Around one o'clock, the smith and his business partner appear at the cabin door, silently wash up and sit down to a typical nineteenth century meal—which they eat on their knives as befits well-mannered and established citizens of a growing community. Near the

end of the meal, Nathan Baker, the potter's eldest son, may appear at the door with some ceramic pie plates ordered by the blacksmith's wife. While he discusses payment he may also agree to consume the last piece of cornbread and a cup of cider. Alex Fenton, an Ulsterman via North Carolina, may show up at the Whitaker store with an armload of new hay rakes and oak splint baskets. These items he puts on credit, not his own but the schoolmaster's, for that is Fenton's way of paying the stipulated three cents per day for his son's education at the village school.

In this panorama of regional folklife the historical footnote is deftly inserted into casual speech or dialect, and the folklore genre, instead of appearing on a sterile xeroxed sheet of paper, appears naturally in the farmer's complaint about dark woolly worms or the storekeeper's droll remark about hats found on the county's unusually muddy roads. The visitor is often baited or at least encouraged to take part and a visually supplemented orientation program at the visitors center has already prepared the would-be pioneer with the appropriate approach to participation. Each visitor is asked to refrain from questions beyond the 1836 period (a handbook is available in the gift shop for modern, analytical questions), and the alert and out-going museum visitor, and especially one acquainted with the scope and theoretical aspects of folklore and folklife studies, has the opportunity to engage in a brief field study of unique proportions and detail. Students can "interview" the villagers, study settlement patterns or building typology, swap proverbs and songs with a housewife while she spins, or attempt to "out-lie" the weaver as she moves her shuttles back and forth.

Undoubtedly, many visitors come to this museum with little more than amusement and distraction in mind. However, the perceptive student will see beyond the verbal give-and-take many concepts which are integral to the understanding of folklife in central Indiana in the 1830's. Take for example the blacksmith: he (as contrasted to farriers who specialized in horseshoes) concentrated on the production of iron and steel tools and metalware. But more than this, the smith was an economic and social figure by whom his neighbors measured their own ideas, accomplishments, and personal powers. A myriad of traditions surround the blacksmith, not the least colorful of which are the traditional tests of strength and agility they carried on with other strongmen: hefting the mandrel with one hand or holding a heavy hammer at arm's length and, with the wrist carrying all the weight, allowing the hammer head to swing slowly back and touch the holder's nose.

Smiths often served their communities as rudimentary medical practitioners, provided a forum for political and cultural expression in their shops in bad weather, and even embodied particular spiritual powers within various belief systems if one chooses to make cross-cultural comparisons. The dramatic contrast between the mode of determining a crafted artifact's worth in 1836 and in our day is still another point of departure: pricing by the weight of a finished piece was the manner of the 1830's; we, in modern times, believe that "time is money" and whoever would buy modern wares is

made to understand this clearly if not convincingly. In his first person presentation to (if not *with)* his visitors, the Conner Prairie blacksmith alludes to these details directly and indirectly, supporting his value system through comments about poor transportation systems, the inflated price of coal, and his solemn personal and professional commitment to the community in which he lives.[2]

I have attempted to show that the folklife museum, like libraries and other regional and community institutions, can be used as a resource site for all levels of education. In the past year, the Education Department at Conner Prairie has offered highly successful though limited programs to elementary students as young as the second grade, to undergraduate museum studies students, and to professional teachers in workshops organized by the Indiana State Department of Public Instruction (Division of Curriculum Development). But there are other areas for educational experimentation: community workshops in folk crafts and arts, individual student research projects, advanced placement projects for the secondary student, work-study programs coordinated with small colleges as well as universities, and alternative modes of instruction for the teenager who has rejected the traditional and formal classroom situation.[3] However, experimental as well as the less radical uses of the museum cannot be developed honestly and intelligently without the professional interest and commitment of the teachers and professors whose students we welcome. A thorough and long-range program of teacher education must be established between museums and their colleagues in public schools and colleges. Such a program would be concerned mainly, though not completely, with prefield trip study at the museum site, summer programs in research and interpretation (Alderson and Low, p. 99), development of previsitation brochure or audiovisual packets, and an ongoing curriculum in folklife studies for teachers whose background in the field is incomplete. In return, museums can offer academic credit to teachers who are completing degree programs and assistance in curriculum development to school districts who rely upon the museum for field trips.[4]

The productive school-museum relations developed at Old Sturbridge Village and the strong community-museum cooperation demonstrated at Colonial Pennsylvania Plantation should not stand as idiosyncratic or unattainable for midwestern educators. The well-interpreted folklife museum can enliven the imagination and tickle the curiosity of any student. Its special realm is the visual, verbal, or tactile experience which can no longer be obtained in the modern community environment. More than any other institution, the folklife museum can provide a bridge to identity, whether racial, regional, or ethnic, and in this role the musuem is instrumental in the recognition if not the preservation of cultural heritage.

NOTES

1. First person role-play should not be confused with folk drama though they share many common elements. For a discussion of folk drama, see Roger Abrahams, "The Complex Relations of Simple Forms," *Genre* 2:2 (June, 1969), pp. 104-128. See also Charles W. Joyner, "A Model for the Analysis of Folklore in Historical Context," *Journal of American Folklore* 88:349 (1975), pp. 254-265. For a discussion of the position of folklore studies relative to social science and the arts, see Henry Glassie, *All Silver and No Brass* (Bloomington, Indiana: Indiana University Press, 1975), p. xvii.

2. Many of the ideas about traditional blacksmithing I have gleaned from conversations with my colleague, James A. Rubley, Assistant Curator of Education, and from Professor Warren Roberts, the Folklore Institute, Indiana University, Bloomington, Indiana.

3. Such programs of "alternative education" have been under study at Old Sturbridge Village by Education Director Alberta Sebolt and her assistant, Mr. Patrick Murphy. I am endebted to both for their conversations with me about their program and its educational potential. A survey of the varieties of educational programs possible in a museum may be found in *Social Education* 39:7 (1975), a special issue for which Ms. Sebolt was guest editor.

4. While professional folklore training at the graduate level has been offered at European folklife museums, it is not the general practice to do so in the United States. For a discussion of this pattern, see Richard M. Dorson, *Folklore and Fakelore* (Cambridge: Harvard University Press, 1976), pp. 111-113.

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LEONIDAS BETTS

American Folklore and the English Classroom

Interest in American folklore is enjoying something of a renaissance, and rightly so. The national acclaim of the student-compiled *Foxfire*, in magazine format and in books, has been nothing short of phenomenal. Other student publications, such as *Sea Chest* of North Carolina's Outer Banks, have emulated *Foxfire's* prototype with varying degrees of success.

However, the example of *Foxfire* has sometimes tended to discourage teachers from embarking on field-study of folklore in their classes. It has reinforced the association of folklore almost exclusively with backwoods areas, picturesque in their isolation, and quaint in their rustic simplicity. Teachers in suburban schools and in inner city settings have despaired at being deprived of log cabins, hog killings, dulcimer making, and Aunt Aries.

Clearly folklorists are interested in these things; but folklore is the traditional beliefs, customs, and communications of *any* group of people, whether they live on a bridgeless island or in the heart of a megalopolis. Quite simply, everyone possesses folklore. And no type of folklore is inherently more interesting or more valuable than any other.

No doubt every English teacher would be delighted to produce with students a bestseller or even a moderately successful publication that would attract attention and receive the grants and remunerations widespread public recognition often commands. In reality the chances of even approaching *Foxfire's* successes are remote. Nevertheless, a resourceful teacher can prepare a unit or a minicourse in folklore which can produce an array of desirable educational outcomes, including enhancement of language skills and the potential for the development of humanistic attitudes.

Although the professionals tend to quibble over details, there is wide acceptance of the qualities of "true" folklore; that is, any information which substantially meets the following requisites is considered the genuine article. Folklore is *traditional*, meaning that it persists over a relatively long period within a group, and thus the distinction between folk speech and slang. Folklore is not formally transmitted by print, but rather by *word-of-mouth* or by *example*. A song may begin in a printed source, pass into oral circulation and become folklore, then find its way back into print through a collector. An item may be folklore at one point and not folklore at another. A notable example is the song "Tom Dooley," which has passed in and out

of the folk tradition several times. Human recollection and imagination being what they are, not surprisingly, a single basic bit of folklore may occur in *different versions.* The ghostly female "Vanishing Hitchhiker," so ubiquitous among American urban belief tales, last summer was transformed into a male, white-clad, Christ-like "hippie," catching rides along New Jersey highways, warning motorists of the coming apocalypse and then mysteriously disappearing: the same basic motif—and an ancient one at that—in both stories. Folklore is generally *anonymous.* The ordinary oral joke (actually a type of folktale) is an illustration. No one knows who composes a joke; it passes from person to person with no credit for authorship. Finally, much folklore tends to become *formularized.* Many superstitions, for example, follow a pattern of action-result-conversion: If you spill salt (action), you will have bad luck (result) unless you throw a pinch of the salt over your left shoulder (conversion). In summary, then, folklore is *traditional information, transmitted orally or by example, in different versions, generally anonymously and often formulaically.*

An unguided survey of the literature of folklore will leave the English teacher perplexed and overwhelmed. The thousands of books and articles on the subject range from literary retellings of stories dubiously labeled "myths" and "legends" (sometimes dubbed "fakelore" by folklorists) to esoteric investigations of Turkish street cries and Bantu puberty rites. What the teacher requires first is a clear survey of the types of American folklore, complete with useful classifications, definitions, and examples. Fortunately, such a volume exists, Jan Harold Brunvand's *The Study of American Folklore* (New York: W. W. Norton, 1968). Written with wit and grace, Brunvand's book is the ideal starting point for the teacher in search of beginnings. It can guide the teacher through the apparently labyrinthine network of the types of folklore to a sound working outline. Designed as a college text for an introductory course, Brunvand's compact study provides a succinct statement of the nature of folklore and folklife, as well as providing copious examples, notes, and bibliographical information. It should function not as a text for students, but as a major resource for the teacher who is preparing a unit or a minicourse.

A substantial number of states and regions have folklore societies which publish journals of potential value to the teacher. Some of these periodicals—*North Carolina Folklore Journal,* for one—make a conscious effort to include articles appropriate for secondary school use and to disseminate information on regional folklore in the hope of encouraging continuing interest and study. Space does not allow for a compilation of these periodicals. However, the teacher can, with a little research, discover if folklore publications are available for a given area. In some cases, regional folklorists have prepared introductory materials for classroom use. And, importantly, several states have excellent published collections of local folklore which can be used as references for student collecting.

Armed with the substantive background of a survey like Brunvand's and available journals and collections, the teacher then can begin planning.

activities appropriate for selected objectives. Here, perhaps as much as in any area of study, the teacher can manipulate materials to provide for a panoply of educational ends.

Folklore study can be a vehicle for enhancing virtually every language skill. Included in a unit can be a variety of experiences in reading, writing, listening, and speaking. Materials and assignments can be tailored to match individual needs, interests, and abilities. Since folklore in its various guises is the heritage of every student, whatever the student's background or talents, no one is excluded. In fact, students from so-called culturally deprived backgrounds frequently are the richest repositories of traditional lore. They blossom as important informants and contacts, resources for materials outside the ken of the more privileged students.

The teacher's approach can be broad or limited, fairly superficial or quite intensive, designed for short duration or for an extended period, popular or scholarly, depending on student clientele and the desired outcomes. It can grow out of literary study (the superstitions in *Adventures of Huckleberry Finn* as a springboard for collecting and examining current superstitions, for example), or the subject can stand, bearing its own weight.

Topics are almost inexhaustible: superstitions, songs, rhymes, children's games, folk vocabulary, proverbial expressions, jokes, riddles, folktales, legends, holiday customs, foods, urban belief tales, grafitti; the list goes on and on.

The teacher needs to begin with the background necessary to clarify for students exactly what they are looking for. Class discussion, selected readings, and plentiful sample items set the stage for the important collecting process. Outfitted with note cards, cassette recorders, or videotaping equipment, students search out their informants and carefully record, either in written form or on tape, the folklore that exists around them.

For once, the community truly is the primary resource. Parents and other relatives, neighbors, schoolmates, friends—these are the informants from whom the students collect data which they record, classify, and assimilate. (One professional folklorist has wryly termed this approach the "getting-to-know-Grandma" school of study. Since English classroom objectives are not likely to be aimed at training professional folklorists, "getting to know Grandma" may be a positive, humanistic good.)

In the process of collecting, students have the opportunity to develop important skills, such as accurate recording of data, effective interviewing techniques, and careful transcription. The data gathered may be compared with published records and compiled with other students' work to form a collection, or students may prepare individual papers and demonstrations presenting their own unique findings. A little class magazine, not unlike *Foxfire*, is often the happy product of the class's efforts.

Because lively class interaction is almost inevitable, ample time should be allotted for communal examination of data. Guest speakers, either interesting informants or professional folklorists, give an added dimension to class activity.

Increasingly, schools across the United States are including folklore studies in their English curricula. The results, often modest in concept, are impressive, nonetheless, in that they represent meaningful, interesting, and instructive student output. Too often what goes on in the English classroom grows out of narrow academic attention to a world alien to many students' experience. In folklore study the breadth and vitality of the unrecorded heritage is the stuff that generates an insight into and an appreciation for the human imagination.

RONALD L. BAKER

Writing About Folklore: Folklore in the Freshman English Class

During the last 35 years there has been a steadily increasing use of folklore in English curricula—in elementary and secondary schools as well as in colleges and universities. At last count, over 170 American colleges and universities offered separate courses in folklore, and most of these were in English departments.[1] At the elementary level folklore long has been used as supportive material for course enrichment and student motivation in language arts programs. In recent years a number of high schools in the United States have introduced mini-courses and phase-electives in folklore as English options.

The bibliography of folklore in education has grown, too, over the last 35 years, and several very good articles on using folklore in the elementary, secondary, and college classroom have appeared. One of the best of these is Alan Dundes' "Folklore as a Mirror of Culture," which appeared in *Elementary English*. Dundes shows how folklore, as a mirror of culture, can provide a vital resource for teachers who wish to understand their students better and teach them more effectively about the world and the human condition; for folklore, according to Dundes, is autobiographical ethnography. In other words, folklore is people's own description of themselves. As such, it is a way of seeing culture from the inside out instead of from the outside in.

With ample well-chosen examples, Dundes illustrates how folklore might be used to enliven and stimulate classroom discussions. English teachers can teach literature from folklore texts with the advantage that this material is known by students from their own experiences. He suggests that English teachers might introduce students to the nature of poetry by examining the students' own poetry—nursery rhymes, jump rope rhymes, hand clap rhymes, ball bouncing rhymes, and autograph book verse, among others. In fact, as Dundes points out, virtually every approach to the study of literature can be applied to the study of folklore. English teachers can introduce formal features, such as metrics, rhyme, and alliteration; and they can explain content features, such as theme, motivation, and characterization.[2]

In an excellent article on "American Folklore in Secondary Schools,"

Hector H. Lee points out that various kinds of folklore can be used effectively in the secondary English classroom in at least three ways: as independent teaching units, as supportive material for motivation, and as recreation. According to Lee, the values gained by using folklore in the classroom are also three: folklore provides students with a better understanding of themselves and of society; folklore develops a respect for other people; and folklore projects preserve local materials for future use. Lee develops his article around seven teaching objectives that may be achieved through the use of folklore in secondary schools.[3]

During the past year, articles on using folklore in the college freshman composition course appeared in two major journals dealing with college English. Writing in *College Composition and Communication*, Andrew Badger says, "Folklore is a source for writing which will involve the student in doing what all honest writers do—that is, write something which they know about to an audience which actually exists."[4] Drawing heavily on Jan Brunvand's popular textbook, *The Study of American Folklore: An Introduction* (New York, 1968), Badger defines folklore, shows it can be found everywhere, discusses the value of incorporating folklore in the English curriculum, explains the comparative method of the folkiorist, and emphasizes that writing about folklore expands the student's audience—that is, students can write about folklore with particular audiences in mind: the Lion's Club, Garden Club, state folklore and historical societies, as well as local newspapers and Sunday supplements.

Discussing "Folklore in the Freshman Writing Course" in *College English*, Lee Haring and Ellen Foreman maintain that a major problem in teaching freshman writing is "how to arm students with the numerous language skills needed for survival in college, yet enable them to recognize, value, and develop their own voices."[5] They suggest studying folklore, especially the students' own folklore, in freshman writing, for, as they say, "The needed skills and the preservation of one's own voice can, we believe, both be achieved by including in the curriculum materials from the student's own background and using the verbal skills, attitudes, and knowledge that students already have."[6] Haring and Foreman, like Badger, begin by defining folklore and suggesting that it can be found everywhere; but their approach is more refined, and their directions for using folklore in composition classes are more explicit. "The special relevance of folklore to freshman composition," according to Haring and Foreman, "is in the crucial transition from oral fluency to power in writing . . . beginning from the assumption that rhetoric is the proper subject of a freshman writing course, students should be encouraged to examine successful spoken rhetoric in the informal setting of face-to-face communication to discover what purposes it serves there and what means it employs to serve them. In other words, they should look at folk speech."[7] Thus, using the students' own folk traditions in composition not only furnishes source material for analytical papers, it enables students to take themselves and their culture seriously and provides familiar examples of rhetorical and literary principles and devices.

For three consecutive semesters I experimented with a subject-oriented freshman writing course, "Writing about Folklore," in the second of two required freshman composition courses at Indiana State University. In other semesters I had tried other approaches—writing about current events, writing about literature, writing about language, and writing about popular culture. For the reasons suggested above, as well as others, I found writing about folklore a more successful approach in this second research-centered freshman composition course. As suggested by other writers, in writing about folklore, students handle material that already is familiar. In fact, most students have taken their folklore for granted because it is so familiar.

Another reason for using folklore in the freshman writing course is that it offers more opportunities for teaching various ways of gathering data than most conventional approaches to teaching composition do. For some assignments students must go to the library for information, becoming familiar not only with reference tools, books, and periodicals, but also with manuscript and microfilm collections of state and local historical and folkloristic materials. Besides introducing the library as a resource, as other research courses do, writing about folklore also introduces two other methods of gathering data: the questionnaire and the personal interview. As social scientists know, all the information one needs is not always in the library. Lectures and discussions about folk speech, for example, show students some kinds of data that have been gathered through fieldwork and questionnaires. Moreover, throughout the semester short writing assignments provide opportunities for students to gain experience in collecting folklore using these resources in preparation for the last paper—a long documented research paper on some aspect of folklore chosen by the student and approved by the instructor. Thus, research methods are learned before the student begins working on his term paper instead of concurrently with his research paper, as sometimes happens in the research-oriented freshman composition course.

Ten or 12 short writing assignments throughout the semester also introduce various rhetorical strategies or plans of development frequently treated in freshman English classes. For example, a definition essay often is assigned in writing courses, usually with appalling results. Students are asked to write extended definitions of abstractions such as "liberty," "communism," "free enterprise," and "love." Everyone writes on a different abstraction, so no lengthy discussion of any specific term can take place. The writing about folklore course begins with readings, lectures, and discussions about the concepts of folk, lore, folklore, and fakelore, though, and this background gives students adequate knowledge of the subject to define folklore in their first writing assignment.

Readings and discussions of the concept of folklore also can introduce several methods of defining: by classification, by negation, by synonym, by operation, by epigram, and by example. Definition by classification can be illustrated by citing Richard M. Dorson's definition of folklore: "Folklore is the culture of the people. It is the hidden submerged culture lying in the

shadow of the official civilization about which historians write."[8] Here Dorson places the term (folklore) in its class (culture) and then distinguishes it (hidden, submerged) from other terms in the class. Folklore also can be defined by negation—explaining what it is not. Folklore is not fakelore, a term coined by Dorson in 1950 to identify folklore material that has been so extensively reworked that it no longer resembles real folklore or original material fabricated by journalists or other writers and passed off as true folklore.[9] Folktales in anthologies of children's literature are examples of the first variety of fakelore, and stories of Pecos Bill fall into the second category of fakelore.

Operational definition, showing how something works or what it does in practical applications, can be illustrated by examining Francis Lee Utley's fine essay, "Folk Literature: An Operational Definition." In this essay Utley shows what folklore means to him, a student of literature interested primarily in the ballad and folktale. Although Utley limits folklore to folk literature and excludes belief, custom, and material culture from his concept, he clearly stresses both the value and limitations of an operational definition when he says it is "one used by a particular type of student for his special problems."[10] The shortcomings of defining by synonym and epigram also can be stressed when discussing the concept of folklore. Since there are no true synonyms in the English language, defining by synonym always needs qualification and support by other methods of defining. For instance, sometimes folklore is defined as oral tradition. In part, this is true, but not all folklore is oral. Some folklore is written, such as graffiti and autograph-book verse; and some folklore is physical, such as scrimshaw and quilts. Similarly, the limitations of epigrammatic definitions can be illustrated by examining pithy half-truths like Charles Francis Potter's statement, "Folklore is a lively fossil which refuses to die,"[11] which smacks of the antiquarian fallacy that everything old is folklore.

The value and limitation of defining by example or illustration also can be pointed out when discussing the concept of folklore. When first encountering the formal study of folklore, most students, in fact, define folklore by example, usually saying that folklore is old stories and songs. This definition is not wrong, but like all definitions by example, it is incomplete. Even if it were possible to enumerate all the forms of folklore in a definition, it still would be incomplete, for, as Alan Dundes points out, "each form would have to be individually defined."[12] Still, when used with other methods of defining, illustrations and examples are helpful, so in writing extended definitions of folklore, students should be asked to develop their essays by providing examples of folklore from their own families or experiences. Drawing examples from their own backgrounds shows that folklore is familiar and contemporary as well as esoteric and ancient, as they usually think of folklore.

In the writing about folklore course a second unit on linguistic folklore—folk speech, proverbs, riddles, and rhymes—introduces students

to fieldwork and the questionnaire as a means of collecting data, especially dialect, and serves to make students more comfortable with their own language. It can be stressed that English is essentially a folk language in its history and contemporary forms. English developed orally and in variations, and students learn their language informally from relatives and friends. English teachers merely attempt to refine a language that is culturally derived. The language that English teachers impose on students, so-called standard English, is a dialect, too—one that is used by members of a close-knit group, college graduates—and if students intend to become members of this professional class, they must speak and write this dialect to become accepted by other members already initiated into the group.

Principles of modern descriptive linguistics can be illustrated inductively as examples arise in class discussions. For example, when discussing regional vocabulary (bag, sack, poke) and regional pronunciations (ɡrē-sē, 'grē-zē), it can be suggested that because Americans have different names for the same thing and different pronunciations of the same word does not necessarily mean that some people are right and others are wrong. In modern English what is "correct" is the language currently in use by members of a particular group in a particular place. English is constantly changing, and students must learn to be tolerant and to adapt. Generally, students are pleased to discover that their grammar is not "bad," only a variation. Although they certainly have a right to use their own language in the social context in which it was learned, they must realize that if they want to be accepted by another group in another social context they must adapt their language as they would their dress or other customary behavior.

Discussing traditional proverbs, riddles, and rhymes also assists students in building confidence in their use of the English language. Too often students feel that such things as metaphor, simile, analogy, and rhythm are the property of only poets and sophisticated writers. An examination of linguistic folklore, though, reveals that these devices are quite common in ordinary speech, and each student can provide a number of examples of figurative language from his own spoken English. These examples can be used to convince students that already they are linguistically well-equipped in oral English, and in written English they must learn to use similar kinds of figures and stylistic devices to make their prose interesting and vivid and their style idiomatic and simple.

Proverbs also can be used to teach thesis or central idea in expository writing. A good thesis statement should introduce something to defend; it should have an argumentative edge, as Sheridan Baker puts it.[13] Since proverbs pass judgment and size up situations, they serve as natural thesis statements in student papers. A writing assignment in a writing about folklore class might be: "Using one well-developed example or several examples, write an essay with one of the following proverbs as your central idea: 'The higher the ape goes, the more he shows his tail.' 'A bird in hand is worth two in the bush.' 'Better late than never.' 'Hindsight is better than foresight.' " Students should be instructed to introduce the proverb and ex-

plain what it means in the first paragraph before developing it by example in the body of the essay.

Heeding Kenneth Burke's dictum that all literature is proverbs writ large,[14] a unit on folktales and narrative writing naturally follows the student essay on proverbs. Since the fable obviously is an expository narrative with a proverb as its central idea, it serves as a natural transition to narrative folklore and a discussion of the differences between simple narratives and expository narratives. Since legends are among the most familiar genres of modern folklore, they are good examples of traditional prose narratives to emphasize in class discussions and writing assignments. Some instructors who use folklore in the composition classroom ask students to collect a legend and rewrite it as a theme assignment; however, this is not an especially challenging writing assignment, and, what's more, it is not a legitimate folklore project. A better project is to have students tape-record a legend and transcribe the text verbatim. This, first of all, gives each student his own transcript of oral English, which can be used by the instructor to illustrate the differences between oral and written English. Then students can be asked to write at least two essays as part of the legend collecting exercise.

One essay might be a biographical sketch of the legend informant, which is an excellent exercise in collecting an assortment of details about an individual and relating and subordinating those details to the legend and the legend-telling situation. This, of course, gives the biographical essay, which otherwise could be a random assortment of facts, a focus and purpose. Each biographical sketch should include the informant's full name, age, sex, current address, former addresses, occupation, ethnic background, religion, and education. In addition to a personal history and character sketch of the informant, details of his storytelling art should be noted: delivery, facial expressions, gestures, and attitude toward the material, indicating whether the item is believed by the informant. The specific circumstances under which the informant learned the material—telling when, where, and from whom—should also be given.

Students can write another essay describing the physical and social setting of the same legend performance. Along with the verbatim text and biographical sketch of the informant, this essay shows that there is much more to folklore than texts, that the storyteller and context are just as important as the story. It also illustrates the influence of the physical setting and social context on oral English, just as noting such things as facial expressions and gestures in the biographical sketch shows common devices used for emphasis in spoken English that are not available to the writer. Consequently, students should be encouraged to collect in a natural context, if possible. This is the context in which folklore actually functions in society and reveals much more about the actual ethnography of communication than collecting in an artificial context in which folklore is performed at the instigation of the student collector. Students who find collecting in a natural situation difficult in the limited time available for writing a

pair of essays on a legend performance may want to try an induced natural context in which they attempt to create a natural context. For example, friends may be invited to a dorm room for cokes, and the collector can prime the pump with a legend to induce others to follow. Usually this works.

Whatever the context, natural or artificial, the assignment serves very well in providing some focus for a descriptive essay. Instead of merely describing his room, the student must describe both the physical and social setting of the legend, relating this data to the text, showing, if possible, how the physical setting and social context contribute to the particular story collected. In writing essays describing the physical and social setting of a legend-telling performance, students should be advised to include several kinds of information. If the physical setting is indoors, the location of the building and the size and shape of the room used should be noted. Consideration should be given to the following adornments and fixtures: curtains, furniture, pictures, religious symbols, type and amount of heating or cooling, and type and amount of lighting. Any background noises and odors also should be noted. If the physical setting is outdoors, similar kinds of information should be included: location, layout, weather conditions, sounds, and odors. In describing the social context of the legend performance, students should consider: (1) persons present—number, sex, age, names, status in community and in the existing context, relation of individuals to one another, general appearance and dress, and placement in the physical setting; (2) interaction between participants—initiator of action, incentives, methods of encouragement or disapproval, conflicts, rapport, and empathy; (3) time and occasion—date and time of the performance, duration of the performance, manner in which or special occasion for which participants were brought together, and availability of drink and food.[15]

Other units in the writing about folklore class might deal with folk heroes, custom and belief, and folk humor. Themes can be assigned in which students compare and contrast the actual life of a modern hero like John Dillinger with his legendary exploits or in which they compare and contrast the ways their parents or grandparents observed Halloween in their youth with the way the students observed Halloween in their childhood. In an essay on folk beliefs, students can examine some reasons for superstitious behavior in our contemporary world of science and technology. The unit on folk humor may include humorous folksongs and modern jokes and can serve as preparation for a more difficult essay in which students build on collecting and writing experiences gained in earlier projects. Students can collect a joke in its natural context and write an analytical essay dealing with the reasons the joketeller told a particular joke in a specific physical and social setting. Here the student draws on earlier experiences in collecting folklore and transcribing it verbatim, attaching the text to his essay. Moreover, as in earlier papers, the student must consider the storyteller's biography and personality as well as observe and report the physical and social context. Now, however, he is ready for the final step in folkloristic research—analysis. He must relate the joke content and context to the per-

sonality of the joketeller in determining why the informant told the joke in a particular social and physical setting and in assessing the joketeller's loss or gain in telling the story.

A final unit might deal with folklore in popular culture, showing how traditional themes and structures have influenced movies, comics, television drama, advertising, fiction, journalism, sports, and other aspects of modern mass culture. This shows that folklore not only continues to live in oral tradition in such things as speech, legends, and jokes, but it has a powerful influence on other levels of culture with which the student daily comes into contact. Films and slides can be used effectively here to supplement lectures and illustrate folklore in contemporary popular culture. The unit can serve as the general topic of a final in-class essay in which students discuss folklore in some aspect of popular culture.

Folklorists frequently find themselves teaching composition in English departments, and English teachers often seek fresh approaches to teaching freshman writing. An alternative for both is asking students to write about folklore, especially in the second course in freshman composition that generally requires instruction in research methods and term paper writing. With Jan Brunvand's new book, *Folklore: A Study and Research Guide* (New York, 1976), we now have a good text for teaching this kind of course since it introduces the beginning student to the methods and bibliography of folklore research and even includes a practical chapter on writing the research paper. Using folklore in the English composition class not only makes life more enjoyable for both the teacher and students, but it also assists in achieving the educational objectives of freshman writing, especially emphasizing that students should write on topics about which they know something.

NOTES

[1]Ronald L. Baker, "Folklore Courses and Programs in American Colleges and Universities," *Journal of American Folklore*, 84 (April-June 1971), pp. 221-229.

[2]Alan Dundes, "Folklore as a Mirror of Culture," *Elementary English*, 46 (April 1969), pp. 471-482.

[3]Hector H. Lee, "American Folklore in the Secondary Schools," *English Journal*, 59 (October 1970), pp. 994-1004.

[4]Andrew Badger, "Folklore: A Source for Composition," *College Composition and Communication*, 26 (October 1975), p. 288.

[5]Lee Haring and Ellen Foreman, "Folklore in the Freshman Writing Course," *College English*, 37 (September 1975), p. 13.

[6]Haring and Foreman, p. 6.

[7]Haring and Foreman, p. 15.

[8]This definition appears in the brochure *1968 Festival of American Folklife* issued by the Smithsonian Institution.

[9]Richard M. Dorson, "Folklore and Fakelore," *American Mercury*, 70 (March 1950), pp. 335-443.

[10]Francis Lee Utley, "Folk Literature: An Operational Definition," in Alan Dundes, *The Study of Folklore* (Englewood Cliffs, N.J., 1965), p. 19.

[11]In Maria Leach, ed., *Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend* (New York, 1949), p. 401.

[12]Dundes, *The Study of Folklore*, p. 3.

[13]Sheridan Baker, *The Practical Stylist* (New York, 1962), p. 3.

[14]Kenneth Burke, "Literature as Equipment for Living," in *The Philosophy of Literary Form* (New York, 1957), p. 256.

[15]This information was abstracted from Kenneth S. Goldstein, *A Guide for Field Workers in Folklore* (Hatboro, Pa., 1964), pp. 91-93. For more details on collecting folklore in context, see Goldstein, *passim*.

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KARL AMES

Some Folklore and Related Materials for Composition Classes

Our students in English composition sessions often complain about the routine fare we serve them. Of course, students always complain; but occasionally our files need revision or a need arises to circumvent even the best of texts. Subjects like "personal integrity" or "transition to college" grow tiresome. We can draw our students out on other matters very close to them.

I am not questioning the need for serious expository writing. I merely wish to plead for the use of subjects that may have been slighted in high school and college writing periods—subjects drawn from the area of folklore. For in our emphasis on exposition are we not inclined to forget students' backgrounds, their own local lore, the folk idioms? Ken Macrorie in several texts *(Writing to Be Read* and *Uptaught)* pleads for a return to the delight with language that our students once enjoyed. It is a delight that can be rediscovered in certain folk areas.

In language I limit myself here to five folklore subjects, or, if you will, to matters closely related to the folk: argot, local speech variations, euphemisms and clichés, non-verbal communication, and family language.

Argot

From their own part-time jobs or the occupations of their parents, our students have some familiarity with various argots in addition to the lingo or slang of student groups. They may not know the classic "Adam and Eve on a raft," which Howells learned with astonishment meant "two poached eggs on toast," but many will know the number in restaurant jargon for "no more in stock"—"86." What code term signifies "Watch your step; the boss is arriving"? One student wrote a paper illustrating the picturesque terms for beer brands at a local restaurant, The Broken Spoke, defending the lingo as not only vivid but a positive aid to more accurate filling of orders. Among the subjects students have known and written about are stage lighting crews, workers on oil rigs, the credit department in a large chain store, various sports, the labor room in a hospital. A few years ago I had to ask classes *not* to select a subject heavily overworked—the terminology of drugs and drug addicts. Recently, I've had to issue a similar warning, that students avoid the secondary source—listings in newspapers and magazines of the argot of CB radio fans.

Local Speech Variations

Surely an English class, high school or college level, should pay some attention to local dialect. Why is the vendor at a college baseball game in Texas briefly nonplussed when I ask for a frankfurter? Isn't the term nationwide? But, he wanted me to say "hot dog." Suppose I had asked for a "Coney Island bloodhound"? What is the local term for a gully or an arroyo? Are sacks used instead of bags? Or is it poke? Have your students heard someone say "Es un eswamp"? In an Indiana state park I was so startled by the sign reading "Keep off the berm" that I almost ran over it. What *are* the regional variations your students should have noticed, at least when they are exposed to some terms from other parts of the country, and what can they do with them? What insight can be gleaned from an awareness of the dialect we speak?

Certainly they are not asked to collect curiosa. They are asked to observe, to listen, to take the subject of "permissiveness" in language out of the textbooks and apply it to their surroundings. In addition to examining others' informal and "non-standard" English (as Perrin does in *Writer's Guide and Index to English)* students are able to write their own very informal paragraphs, recognize the virtues and weaknesses of slang, use the yardstick of "appropriateness" for a particular level of usage, and even try conversions into more formal English.

Euphemisms and Clichés

Many of our students have only a slight conception of the extent of euphemisms in our time—or gobbledygook, for that matter, a subject, also, for writing. A "social disease" sounds pleasant. What's so bad about being "underprivileged"? Whose father is a sanitation engineer or a junior executive? Almost all my students know the euphemism "It's snowing down South" for "Your slip is showing," although they believe it is now in limbo. We do not have to search hard for folk euphemisms, or labor to show how they can be used in an expository theme. Again and again, students write with positive delight about the prevalence of euphemisms (*or* gobbledygook) in an inductive paper that considers use and abuse and leads to a sensible, reasoned conclusion.

A sampling of subjects taken up by my students under the heading of Euphemisms: cursing, aging, death, toilet training, sympathy cards, TV advertising, professional titles, overweight, regurgitation, acne, sororities, bodily functions, young lovers, toileteries, illness, dating, domestic help, euphemisms within the family.

A study of clichés is another means of drawing on students' experiences and reminding them that writing will not bear their heavy use. In short exercises some of the fun in language can be recaptured in the rewriting of clichés, familiar proverbs, book titles: "Everything is peaches and Pream"; "A little yearning is a dangerous thing"; "A house split-leveled I cannot stand"; "The Salami in the Rye"; "Catch Her in the Rye"; "Huck'll Bury Finn"; "Life is just a bowl of pits" (Macrorie's *Writing to Be Read,* Chapter

14); "The Persecution and Assassination of the Pun as Performed by the Inmates of English 72 Under the Direction of Professor Ames."

Non-Verbal Communication

In non-verbal communication, what E. T. Hall calls *The Silent Language*, are resources students have not fully tapped. How close do two American males stand in ordinary conversation? Why does the seat occupied on the first day of class become a student prerogative? What can youngsters reveal about the language of nods, gestures, facial expressions? Has the Shanghai Gesture disappeared from our silent pejoratives? How about thumbs down, fraternity handshakes, greeting another with the imaginary shooting of a pistol?

New to many students and therefore ripe for reflection and writing, are these matters of body language and proxemics, easily explored in E. T. Hall's two paperbacks, *The Silent Language* and *The Hidden Dimension*. Do students have experiences to support or deny the idea of territoriality, that animals, for instance, have very specific zones within which they feel safe? Is it true, as Hall says, that the trainer's gun and whip are so much "window dressing" since the lions and tigers are no threat unless their territory has been stepped into?

One paper described for all of us in a classroom the new American road signs and ably supported their aesthetic and practical uses. A freshman called his essay "The Persistence of a Silent Language" and began with this sentence: "When motorists approach you in broad daylight with their headlights on, is a funeral precession beginning or are the fuzz with their radar out in force?"

Family Language

Of all these materials mentioned so briefly under "language," I have had the greatest success with the subject of "family language." The family is where we begin to speak, to make our earliest tries at naming; and like naming, the language of childhood reveals the way English grows and changes.

A few days spent discussing what is meant by family language invariably leads to a writing assignment that students fulfill with delight. We look at the possibilities. What mistakes in oral communication were made in your family? What mispronunciations seemed so picturesque that they became a permanent part of the group's vocabulary? Does your family still say "pasketti"? Is pepper "black salt" to you? Has "choongum" lingered in the family sounds? What caused the kids in your house to call Mom's concoction of stale bread and eggs fried together, "garbage"? Are there family acronyms like "nomitkee" ("No more in the kitchen, etc., don't take seconds with company at the table). Did you make up combinations like "suppertash" or "absotively"? What family pejoratives and euphemisms were invoked for unpleasant callers or tiresome chores? How about repeated jests or expressions of your parents, which, in time, were given wider uses? One boy remembers going around the house shouting "You stupid mouse crumb!" which became the family's mild expletive for almost any situation.

Here is the opening paragraph from the paper of a college senior, a student in a class preparing for the high school teaching certificate in English:

> While I agree that my disorder is highly regrettable, I do not think I am entirely to blame for its visitation. Actually it was my older brother who inadvertently triggered my dormant verbal maladjustment. His first grade class had been learning a few phrases in German. At the time, I was a little jealous of him anyway for getting to go off to school every day when I had another year to wait before starting kindergarten, but when he began strutting about the house inquiring of me with an air of eternal superiority, "Sprechen-Sie Deutsch?" I found him quite intolerable. My envy finally reached its peak one evening at dinner when he smugly replied "Yawohl!" to something I had asked him. Glaring at him, I rose defiantly from the table and, wanting to shut him us as profanely as I could, shrieked violently into his face, "S-P-R-E-G-A-D-O-I-C-H!" From then on I used the effective term whenever I was in need of a harsh, silencing expletive. "Spregadoich," however, was to be only the first entry in a private vocabulary list to which I added new words at a feverish rate, and by the time our family doctor had diagnosed my case, my parents and brothers were already displaying advanced symptoms of the same affliction.

In another paper, the student drew on his family's language and lore in their celebration of the Passover, the mélange of English, slang, Yiddish, and Hebrew all suggesting the changing values of his family group.

One last example of what I mean by family language comes from Jacques Barzun *(Critical Inquiry,* March 1975). He is telling of an older friend's experience in a college course on the English lyric.

> . . . the lectures, by a well-known scholar, consisted of careful accounts of the lives of the poets. The schools they went to, the patrons and wives they had, the journeys they made, the books they read and published were minutely chronicled . . . Then, after two or three hours thus spent, the lecturer would come to the assigned lyric: "And now gentlemen, what shall we say of this exquisite work? There is only one thing to say—a gem, a gem!"
>
> These details remain vivid in my mind, because that last ritual phrase had become a family catchword that had to be explained to every newcomer. When something was approved of in a general way, but not really known or warmly liked, it was "ajemmajem." The girls themselves, when asked about a new young man who had proved pleasant but not entrancing, would reply casually, "Oh, a jemmajem."

In composing an essay in any of these areas I have mentioned, students do not make out lists of euphemisms or family sayings or argot terms. In ways familiar to teachers of English, we ask students to introduce their subject, weave appropriate examples into the body of a paper, develop a point of view, and come to some sort of conclusion. Do the euphemisms they choose justifiably "soften the blow," or do they impede communication? Was the family language dull or ingenious? Did it bring the family closer together? Has it affected in any way later study of English?

Customs and Superstitions

In addition to the language of the folk, a rich source of material lies in the general area of customs and superstitions. In family lore what holidays are celebrated and in what manner? How long are birthdays celebrated for

boys and girls? How much did you find under your pillow when you lost a baby tooth, or were you given a quarter when you saw the first harbinger of spring, the robin? Are there superstitions about moving to new quarters or taking a long trip? What about cooking rituals and home remedies?

Reconsiderations of family lore may be extended to an entire community or to Old World customs still present in your town. What are the local legends, hunting rituals, poltergeists? Does your area now or earlier have a record of shivarees?

By folklore customs of the group I would stress high school groups, fraternal, and sports lore. Many high schools celebrate a "queer day," when students wear yellow or blue to show they are "regulars." How many sororities indulge in the custom of "pinning," including the pagan rite of "blowing the candles out"? What or who started the belief that a class must wait a certain number of minutes for a late professor and that the time varies with the professor's rank? Students think there must be something about this in official documents. There is a huge folklore of fraternity pranks, stories of weird initiations, nationally known jests of absent-minded professors (see especially Appendix B, "The Folklore of Academe," in Jan Harold Brunvand's *The Study of American Folklore).*

I must add here the warnings college freshmen say they have received about never beginning a sentence with "and," never ending a sentence with a preposition, never using "you" or "I" in expository writing—all of these, I believe, are instances of the folklore of another in-group, the pedants.

Closely allied to customs are the routines or beliefs we label superstitions. Many students are quick to deny beliefs of this sort but grudgingly say they follow some of the rituals anyway. What is the group hangover cure? What are considered aphrodisiacs? What are the appropriate old clothes to wear in order to do your best on the finals? Members of varsity teams in your classes are a direct source of good luck beliefs that athletes observe with the utmost precision.

I submit that mention of customs and superstitions with a few choice examples will suffice to lead your students well into the subject. Recalling matters they have not given much thought to, they will find current superstitions and question them very much in the vein of Bergen Evans' excellent *Natural History of Nonsense.* I suggested to one student that he limit his paper and he did—to the sacrosanct numbers three and seven. And he did this without recourse to the encyclopedia articles on numbers. Another youngster, in a high school class, did explore the materials available on the holy tetragrammaton.

Folklife

Occasionally, students evince an interest in artifacts of the folk, what folklore texts have come to call "folklife" (Brunvand, Chapter 18). On a national level, too, this area of our folklore has been recognized with the signing into law in January 1976, of the American Folklife Preservation Act. Not really to be separated from our customs and traditions, this study can

concentrate on so many physical manifestations of our culture—a veritable olla podrida. There are the buildings—lean-to's, log cabins, sod houses, barns. What uses have we found for discarded railway stations? What about local signs and their manufacture, the decorating of mail boxes, lawns, and houses. (See, for a sample, Henry Glassie's *Pattern in the Material Folk Culture of the Eastern United States.)*

I emphasize again what rhetoric calls "invention." To start with such materials is not to lead to an exercise in trivia. Clarity of description can be insisted upon from the interested maker of folk toys, the creator of decorations in tin, the designer of dandelion chains or blade-of-grass whistles. A student may demonstrate his skill with yo-yo's or a cat's cradle; writing precisely about processes and artifacts may be a genuine challenge.

Onomastics

Onomastics, the study of the origin and meaning of names, is not strictly in the folklore canon; but a great deal of our naming process is folk initiated. An entire issue of the quarterly, *Names* (September 1968), was devoted entirely to "Names in Folklore."

The simple division of the subject is into place names and people's names. Place names, which are all around us, are a rich field for student observation. Commonly neglected, such names are worth studying, revealing as they do, insights into our backgrounds, our humor, our imagination or lack of it, our changing tastes in people we wish to commemorate, our disregard or lack of knowledge of foreign languages, and so on.

What do the place names of one's town or county reveal about racial origins? Why a particular street name? What changes in toponymy have occurred recently? Who was Dallas that a huge city should honor his name? Do local names reveal historic significance, an effort to preserve early features of the terrain, or a haphazard realtor's whim?

George R. Stewart, in the best book on the subject of American place names *(Names on the Land)* has given examples of how frequently we ignore or fail to understand the meanings of foreign terms on our early maps. Translation of the nomenclature of the French voyageurs or Spanish priests is often a travesty. For example, although there were surely some streams called "Louse Creek" because trappers deloused their jackets on the flat stones of the creek bed, thus getting rid of their "seam squirrels," other streams named "Louse Creek" may show ignorance of the original French designation, "L'Ours" (The Bear). Likewise, a mountain called "Pichaco Peak," shows our ignorance of Spanish since the name means "Peak Peak."

Onomastic humor appears most frequently in the department called "folk etymology." Not strictly folk etymology as it is defined in linguistics, the process does reveal folk humor. Natives of Maine may try to explain a lake called Mooslookmeguntic as an Indian's failure to shoot a moose when his gun missed fire—"Moose look my gun tick" (a slightly different version is to be found in Stewart's *Names on the Globe).* Olean in New York state is said by the folk of that town to come from a fat squaw called Oily Ann whose custom was to wash her clothes in a backwater of the Allegheny

River; and Owego was named for the exclamation of sorrowfully departing Indians after Sullivan's raid on their village (Harold Thompson's, *Body, Boots and Britches).*

It should be obvious that there is a mine of information in place names that we and our students have still to explore. As in every subject mentioned in this paper, we are finding facts, details, and incidents that become the raw material of inductive papers leading to justifiable conclusions. And such matters can be examined on almost any student level. Some years ago junior high school students in Sault Ste. Marie collected the place names of their city, their origins, and issued an interesting, rewarding booklet much in the vein of the huge nationwide project now being undertaken to identify American place names.

Another area largely ignored in our schools is that of people's names. One way to open the subject is to ask students in a high school or college English class to discover if they can, where their own names came from, meaning of the name (first and last), racial origin, for whom named, and what changes in spelling have occurred.

Also, in high school classes one can ask students to begin this study by bringing in common last names of people that are the names of occupations (Smith, Taylor), of common geographic sites (Hill, Meadows), and of common objects (Stone, Steel). In talking about their own names, I indicate how special, how important a name was and is; and I indicate that they do not have to expose family skeletons or reveal changes in surnames. A former student of mine was named Morfydd Pugh. She said her first name meant "sea gull," and she knew her Welsh surname came from Ap plus Hugh. Immediately, students can see how the "Ap" (like the "O" or "Mac") shows origin from father's first name and that Pritchard and Bevan are derived in the same way. A student named Dorothy Ungar told us, with the aid of an old newspaper clipping, how her family moved to a small German town from Hungary and how the difficult family name was bypassed by their new German neighbors who simply called them the Hungarian ones, "Ungar."

Newspapers and magazines often have articles on people's names, very largely collections of curiosa which may or may not be authentic. But there *was* a Miss Ima Hogg, there are dentists named Paine; the announcers at a bowl game a few years ago should *not* have been so startled by the name of one of the players—Turnipseed; and Dick Gregory's twins, born during the Birmingham troubles, did receive middle names of "Inte" and "Gration" so that together the spelling would always remind them of the early struggles for integration.

As indicated before in this paper, collections of curiosa are not the purpose. It is possible in a few class hours to make clear the origin and significance of names and then get down to the serious business of composition.

Permit me one example of procedure. Sometimes, I place on the board, with a flourish, a set of names like these:

Kowalczyk	Kuznetzov
Kovacs	Goff

Haddad	Ferrara
Nappahu	Seppanen

The question: "What do all these names have in common?" A first response is likely—that they are all "foreign." It is a rare student who knows that all these names mean "Smith." Such opening gambits lead to full discussions of origins, "foreign-sounding" names, name changing, prejudice in names, and so on. The result appears in well-illustrated papers with titles like "You Name It; We've Got It," "What Did You Say the Name Was?" "When You Call Me That, Smile!" and "Current Trends in First Names."

On a college level, a study of onomastics is ideal as a supplement to a study of the history of the language. For names, like other words, go through semantic shifts, are shortened, debased, elevated, thus showing the course of folk etymology.

Of course, we are concerned always with the danger of oversimplification, of pontificating on subjects about which we know little. In any study of folklore or of onomastics, how can the teacher new to these fields be expected to avoid the worst errors of neophytes? I believe teachers unfamiliar with the disciplines I have mentioned *can* be guided away from what Dorson once called "fakelore" and *can* prepare themselves through a study of a few authentic texts and periodicals. I have mentioned several texts already; others can be recommended by specialists in the field, by recourse to journals like *Names* and *Journal of American Folklore* as well as folklore journals of individual states. As a background for introducing names to students, a teacher would do well to read the books of George R. Stewart on place names and a few by Elsdon C. Smith on people's names, especially his *American Surnames*.

Humor

Haven't we neglected the subject of humor in teaching expository writing? Elsewhere I have written about the need to teach humor in literature classes; and I have used examples of students' misreadings of a simple passage in *Huckleberry Finn*. Approaching literature through our folklore and humor, however, is a subject beyond the scope of this paper.

I confine myself here to the humor of the folk. After some fairly simple definitions of terms in folk humor, the instructor can call on students' personal experiences. What stories or anecdotes are making the rounds of your school or campus? Do your students know that these same stories, seemingly peculiar to their area may be nationwide? How is it that every time there is a multiple birth, especially quintuplets, the same jest travels all over? (As one quint said to another: "Don't look now, but I think we're being followed.")

We suggest and explore terms like graffiti, stock formula jokes, schoolboy boners, shaggy dog tales, Tom Swifties, and other word games, street games, and rhymes (see a book like Iona and Peter Opie's *Lore and Language of Schoolchildren)*, ethnic jests, *any* comic tales in current vogue,

noodle stories, riddles, tongue-twisters, chain or cumulative tales, conundrums (these last five and others defined in Funk and Wagnall's *Standard Dictionary of Folklore).*

Several students tried to explain the rage at one time for elephant and grape jokes. One student wrote with inspiration about this matter of "black humor," and one boy, informed of the nature of "grues," or "sick jokes," did a theme illustrating this type, probing the reasons for their existence in a society exposed to mass media so wary of offending the sensitivities of the audience. He had no idea how close he came to Freud's discussion of the nature of repression, the concept of wit in "activating the playful primary process."

If Daniel Boorstin is correct *(The Image),* we are more and more engrossed in pseudo-events. But among the folk are elements of genuine personal experience which have not succumbed to the pressures of modern life and mass media. The language students speak, the ideas they cling to, the artifacts they make, the names and nicknames they bandy about, the jests they tell—these matters have often been slighted. We need to suggest their fitness for student exposition.

JANICE F. BYRNE AND JAMES E. BYRNE

Developing Teaching Materials and Activities for Folklore Study

The teacher who tries to develop a variety of materials and activities for folklore study is very likely to become frustrated with the commercial items available. To be sure, there is no lack of materials. The folklore volumes edited by B. A. Botkin *(A Treasury of American Folklore, A Treasury of New England Folklore, A Treasury of Railroad Folklore, A Treasury of Western Folklore)* will provide the teacher with well over 2,000 pages of stories and songs upon which to build a program of studies. Duncan Emrich's *Folklore on the American Land* and Richard M. Dorson's *America in Legend* and *American Folklore* can provide interesting material for even the most sophisticated students. Movies and filmstrips, such as those available from Colonial Williamsburg, can provide visual support for some of the reading activities. Commercial recordings of folk music can be the basis for specialized units in folklore study.

The frustration comes in part from the lack of materials specifically designed for serious use with sophisticated students. For example, Botkin's *A Treasury of New England Folklore* has 626 items grouped topically and presented to the reader as faithful transcriptions of folk stories and songs. It is, in effect, a source book from which the student may draw the raw materials of folklore study, but the learning experiences in which the raw materials are applied must be devised and structured by the student and the teacher. The same comment can be applied to most of the good materials available to serious students.

There are, of course, commercial materials which do have prepared instructional activities, but one has little choice in the instructional level of those materials. Folklore study in middle schools and high schools is a fairly recent innovation in curriculum and has not attained sufficient popularity to make it economically desirable for a publisher to market materials designed for each audience. As a result, both middle school and high school teachers are faced with materials which are inappropriate for their students.

A second source of frustration is the lack of correlation between print and non-print media. Records are not as easily tied to specific books as they are in American or British literature, and movie-to-book links are difficult

to find at all. One must really work to develop a multimedia package for a given unit.

A third source of frustration is the lack of variety in the forms of instruction in which the materials can be used. Books, records, and films are passive materials; the student reads, listens, and watches. Unlike the study of literature, however, folklore deals with some very active things. Instructional experiences involving physical activity would thus seem to be an appropriate mode of instruction. Such activities, however, do not seem to be available commercially.

A fourth source of frustration is the lack of materials which are related directly to the geographical area in which the students live. Local lore either has not been recorded or is available only as raw material unprepared for classroom use. Commercial audiovisual materials tend to focus on the folkways of New England and the South, folkways very different from those of the settlers of the Midwest in the middle of the last century. The students find the commercial materials interesting, but they respond with more enthusiasm to materials with a more specifically regional perspective.

With these factors in mind, what can the teacher of folklore do to develop instructional materials and activities which meet the individual needs of his or her classroom more precisely than do the commercial materials? The answer, but not the process, is very easy. The teacher and the students work together to build their own program by developing their own materials and activities. Obviously, it is a process which takes time and work, but the cumulative effect of that labor over a span of a year or two makes all of the effort worthwhile. Students respond differently to materials produced specifically for them by their classmates and teacher. They respond to the obvious demonstration that someone really cares about their learning, and they are willing to forgive some less than professional production in return for that personal attention. They will give a little extra as students because someone has given a little extra for them.

Perhaps the easiest approach to the development of materials is to prepare cross-indexed bibliographies of the materials available in the school resource center and listed in film catalogues. This type of activity can be done as an exercise in learning the skills of report writing or the use of library resources. Each student, alone or with others in a small group, can develop a bibliography of all that is available in the resource center on a certain aspect of folklore. Another option would be to have a teacher's aide or a parent volunteer do the work. Once this mechanical labor is done, the teacher can concentrate on writing study guides which will direct student learning materials not specifically designed for that purpose. The bibliographies are both the guides to that material for the teacher and the resource lists for the students.

Study guides could also be developed by some of the better students. They could research a topic, report their findings either orally or in writing, and prepare a guide to aid future students in their study. Small groups composed of students with various levels of ability could also produce study

guides and at the same time provide an interesting environment for student interaction in which skills in group work, research, speaking, listening, and writing could be practiced. The responsibility of preparing study materials for their peers may also stimulate some outstanding work.

A second approach is to employ the methods of oral history in gathering material which has not been previously recorded. This approach, which is essentially the one which Eliot Wigginton has used so successfully in his *Foxfire* program, is an easy one for the students to learn and use. Several guides to this approach are available, but perhaps the most efficient for use by students is "History with a Tape Recorder," a guide put out by the Oral History Office. Sangamon State University (Springfield, Illinois 62708). The oral history approach involves the students in the processes of topic selection, background research, interviewing, transcribing, and indexing. The act of transcription is in itself an act of writing and can be the basis for several types of language study. The distinguishing features of a dialect, for example, become very obvious when one works closely enough with a language sample to transcribe it from tape to print. The tapes and the transcriptions of them can become part of the permanent collection of the resource center, providing both oral and visual alternatives of the same material for those who learn better from one method or the other. Once again, the responsibility of producing something for others to use is present as a stimulant to excellence.

The development of visual and audiovisual materials may seem to be more complex to the typical classroom teacher, but production techniques can be easily learned. Here again, the student, another staff member, or a parent can be of value in doing the actual production work, leaving the teacher free for planning, editing, and teaching. The key is to free the teacher from mechanical tasks so that he or she can concentrate on the more important aspects of production and instruction.

Movies and video tapes, which are probably the most difficult of the visual media to produce, can be made in the classroom or "on location" and provide an excellent way of capturing folkways involving action. For example, a video tape showing the process of making a corn husk doll can be made in the classroom with students as the "actors" and the teacher's desk as a work surface. Movies of a threshing bee or the shearing of sheep can be made at folk fairs or the recreated threshing bees which are held in several places in the Midwest during the summer. The editing and script writing can be valuable learning activities centering on the processes of oral, written, and visual communication.

Transparencies are perhaps the easiest visual media to produce. A student's pencil sketch of a hodag, for example, can be quickly turned into a transparency to illustrate the student's report to a class. The fine illustrations in books by Eric Sloane *(Diary of an Early American Boy, A Museum of Early American Tools,* etc.) and Edwin Tunis *(Colonial Craftsman* and *Frontier Living)* can illustrate class activities and lead to both valuable free reading experiences and a few sales at the local book store. The use of

visuals to stimulate such reading activity is especially important because the reading which results is volitional.

Slides can be particularly useful in bringing a visual dimension to folklore study. Slides made from old photographs can be especially useful in stimulating an affective response while working toward cognitive gain. For example, students frequently find it difficult to fully understand the elements which characterize occupational folklore because they are so far removed from the historical milieu in which the lore originated. A few slides of logging in the last century give immediate substance to those qualities. Slides of contemporary scenes are useful in showing the contrast between historical periods or in presenting experiences which the students are unable to have directly in the classroom. A vacation trip to Spring Mill State Park (near Mitchell, Indiana) and its excellently restored log village can provide the basis for a slide series on log cabin construction and design. When augmented by drawings from Eric Sloane's *A Museum of Early American Tools* and *An Age of Barns*, the slides can stimulate an interest in folk architecture and bridge the gap between print and non-print media. If the students are put to work finding relevant photographs and preparing scripts for the slide shows, valuable learning in written and visual composition can take place.

Records and tapes can provide still another dimension of study. The five-record set *Folk Songs and Instrumental Music of the Southern Mountains* (Murray Hill Records) and the nine-record set *An Anthology of Folk Music* (Sine Qua Non) can provide the basis for many creative activities involving editing, research, and oral and written reporting. A student may focus on a single type of music, such as prison or work songs, or on a single writer or singer, such as Woody Guthrie, and use the records to illustrate the key points of a report. Another option would be to do a comparison of versions of the same song. One does not need a degree in music, for example, to compare the three versions of "John Henry" in the record sets mentioned above. By searching in song books for other lyrics and in books on railroad folklore *(A Treasury of Railroad Folklore)*, the student can learn a great deal about music, history, folklore, and English and possibly develop a unit and study guide for others to use.

Artifacts of folkways are another important dimension of instruction and one which is most frequently ignored. A double-bit felling axe and a cant hook in the hands of a student do more to communicate the affective dimension of logging lore than any extended lecture. Unfortunately, administrators are reluctant to authorize the purchase of artifacts for folklore study, even though they may regularly authorize the purchase of specimens for biology. A simple solution to this problem is to arrange for exhibits of artifacts from historical societies or private collectors. Several members of the Mid-West Tool Collectors Association, for example, regularly loan tools and give presentations to schools. The names of others willing to do similar things may be obtained from historical societies, arts and crafts associations, and antique dealers. Displays in the resource center or a hall provide

a learning experience for the folklore student and the general student population. Exhibits in which the students may actually handle the artifacts bring a vitality to a lesson which a field trip to a glass-cased museum can never have.

Listening to guest speakers and making field trips are valuable activities. A guest who can demonstrate a folk craft or share his or her experiences or collection can make study more humane. Video and audio recordings of the presentation can become a part of the resource center collection. These guests can also be an important public relations link between the school program and the community. If properly fostered, this link can result in an increase in the teaching-learning resources available to the program.

A field trip experience can also become a part of the resource center collection if students are put to work recording their visual and audio experiences. When trips with the whole class are not possible, travel plans can be provided for students and their families. The development of a "tourist pamphlet" by a group of students can be an important aid for other students whose families are willing to take a weekend field trip as a part of a learning experience which extends beyond the classroom.

A final category of materials and activities consists of those which can be used to provide laboratory experiences for the students. For example, a slide and transparency program on mills can become a part of an instructional sequence if it is tied to other activities. Corn can be brought into the classroom for a shucking bee. The husks can be washed in a bleach solution to keep them from molding and dried for use in making corn husk dolls. Corn driers can be made from pine strips with 8d nails driven in on an angle about three inches apart. When the corn is dry, it can be cracked and ground on a concrete block with a flat stone as a pestle. The slide program on mills can be shown to provide a contrast and stimulate a discussion about changes in folkways. Coarse stone ground meal and commercially packaged meal can then be made into corn bread and a comparison of the two types of bread can conclude the sequence. This physical activity can provide the subject matter for the study of process analysis, definition, and comparison and contrast as modes of expository writing. The corn husk dolls can be given away as presents or kept as reminders of a very full learning experience. Similar activities can be developed from other items: making jerky and leather britches; using buckeyes, claws, and antler tips for jewelry; quilting; making powder horns; wood carving; natural dyeing. Many of the raw materials can be gathered by the class from their yards or a community park. Other items, such as horn or antler tips, can be obtained from craft shops. Craft, folklore books, resource people, and simple experimentation guide the teacher in learning about crafts and in directing the work of the students. The only real limits are those which bind the imagination of the students and their teacher.

Behind this approach to folklore study there are several assumptions. Instruction should be student-oriented, individualized, and based on student activity. It should involve several modes of instruction and forms of media to meet different learning styles. Learning experiences should be interdisciplinary so that knowledge about folklore and history will not be separate from skills gained in reading and oral and written communication. Finally there is the assumption that a teacher need not know everything or do everything, but be a teacher-learner who is willing to share some of the work in order to increase the amount of learning. In this way the teacher can draw upon the best of the resources available to go beyond the frustrating limits of commercial materials to an individualized, student-centered, and integrated program in folklore and the English language arts.

CAROLYN EASTWOOD

Folklore Among Adolescents

In the folklore literature there is a dearth of material on adolescent folklore although some work has been done on oral traditions of late teenage and college-age youth. There is certainly a recognition that young children and adolescents sing songs, tell jokes, and play games in a traditional way, but the "stories" they tell each other are largely an unknown land to adults.

Perhaps it is because of the importance of education and the stress on literacy from the time a child first learns to read and write that adults pay relatively little attention to the form and substance of what young people *say* to each other. In "The Folklore of Academe," however, Toelken pointed out that concern for printed matter does not preclude the necessity of expressing themselves and their concerns orally. He wrote, "Probably of greater importance to the folklorist, in spite of high literacy rate, most groups which have any appreciable cohesiveness can be observed to share a living, chiefly oral culture, not a printed one" (New York: Norton, 1968).

My object, then, was to attempt to discover some information about the extent and nature of the narratives which adolescents tell each other and to try to determine, in some degree, their function. The study described in this article was initated in 1973, and a sequel to the original study was conducted in 1976. These investigations were conducted through the cooperation of 117 students ranging in age from 12 to 17 years.

According to Horrocks, adolescence is a descriptive term and may be taken to mean "the period during which a teen-aged, emotionally immature individual of limited experiences approaches the culmination of his physical and mental growth" (Boston: Houghton Mifflin, 1962). It is also a time of achieving emotional independence of parents and other adults.

Collecting folklore data is a complicated matter because so many variables enter into the process, and although techniques are agreed upon by most folklorists in a general way, I believe that the purposes of the study or the nature of the informants may alter the method. A serious problem is to record the tale without the reporter influencing the content. This is particularly difficult with adolescents because they identify so much with their peers and are generally so reluctant to communicate fully with adults. Asking them about the tales they tell tends to produce reticent answers and at best, edited versions of the narratives.

It has been my experience that adolescents are often ready to express themselves, with details, if they are allowed to write down their thoughts. A corollary to this method is the assurance to the informants that their papers need not be signed, and that they will not be corrected or graded. J. L. Fischer *(Current Anthropology,* 4:3:235-96) has noted that the technique of having literate informants write their folktales has been less favored by anthropologists because of fears that it might somehow produce a literary modification of the oral folktale. He points out, however, that in any case, folktales are initially more structured than ordinary conversation. Also, even if the oral version is recorded by the ethnographer, facial expression, gestures, tone, etc. are lost in transcription.

The procedure used in this study was to prepare a form that was administered in English classes of both junior and senior high schools. One obvious problem with this method is that the manner of presentation varies, but in all cases the teacher did not dwell on presentation and motivation; the instructions were to speak for themselves. It is tempting to give "examples" in order to inspire the informants, but these examples would most certainly be reflected in the answers.

The questionnaire took the following form:

Age————
Sex————M————F

Instructions:
On the lines below describe a frightening story that you've heard from other kids. This should be an unwritten story that people have been telling each other—not a newspaper account or a story from a book or TV. Be sure to give time, place, and participants in the story.

Even with a relatively small sampling such as this study used, it can be seen that there is, in fact, a large body of adolescent folklore. Even the children who could not think of anything to write down "remembered" stories when they were reminded of them in the ensuing class discussion or had a chance to think over the whole matter.

The informants in this study came from two main areas; one area, a surburban neighborhood 25 miles west of Chicago made up largely of middle class families, contains quality schools and has many varied extracurricular activities for the adolescents, whereas the other area was a rural community approximately 70 miles west of Chicago. The rural community represents a variety of backgrounds because of a nearby university, so that farmers, factory workers, professionals, and retail merchants are represented among the wage earners. In all cases the schools are co-educational, although the results of the study reflect the facts that the upper level English classes tend to have more girls than boys, and the boys in the rural community were very reluctant to take part in the study.

Adolescents tell each other stories in a variety of ways, and the content and form usually vary with the method of transmission. Narratives told by adolescents are transmitted in school; between classes in the halls or on the stairs, in the washrooms, or in the libraries. They are also transmitted while

walking home from school, at after-school activities, or in the neighborhood—almost any time when a favorite topic of conversation will be something other than schoolwork. There is another category of adolescent folklore which is generally transmitted at night. This may happen when they have "overnights" at one another's houses or it may be when organized groups such as Girl Scouts or Boy Scouts have campouts. Obviously the style of transmission will alter somewhat with each individual narrator, but generally, if the narration occurs during the daytime around the school, the tone and inflection will be similar to that used when transmitting gossip and will be secretive, confiding, and conspiratorial. The tales told at night are usually spoken in a "scary" voice with obvious relish for gruesome details.

Partly because adolescents are searching for their identity and carefully guarding any part of their lives which they can shield from authoritarian influence, their folklore is fairly successfully kept secret from adults. I see the transmission of adolescent folklore as horizontal rather than vertical. No folklore is *strictly* transmitted horizontally or vertically, but most traditional folklore is passed through the generations; usually from parents to children, or from elders to youth. However, adolescent stories are told strictly for the benefit of peers, in peer company, and out of the earshot of adults. Comparable horizontal lore might be the tales housewives tell each other which they would not repeat to their parents, husbands, or children.

Although additional sampling is needed in order to fully substantiate the thesis, I have been able to perceive several categories of tales, and to distinguish a correlation between age groups and types of narratives. Beginning with the 12-15 year old children, the story which stands out most clearly has to do with baby sitting. As with the other types, I will quote verbatim the most representative narrative of the category and then will discuss some of the variations.

Out of the 117 stories, there were nine versions of the baby sitter story. The following version was told by a suburban 13-year-old male:

> It was about 10 at night when the phone rang. The baby sitter answered quietly so it wouldn't wake the three kids upstairs. When she answered a man said, "You have 15 minutes." She took this for granted and then went back to sit down. After about 5 minutes, then the phone rang. This time the man said, "You have 10 minutes now." She was scared so she went to all the downstairs entrances to make sure there was no way of getting in. As she went to sit down, the phone rang. At first she hesitated, but then she realized the children might be wakened so she answered. "You have 5 minutes now." She was on the brink of panic, so she called the operator and said, "M'am, would you find out where the last three calls to this house have been from?" Later the operator answered, "Do you have an extension phone? If you do, that's where they're from." As she hung up the lights went out of the kitchen. She got a flashlight, called the police, and reported a prowler. She then proceeded up the stairs. The police arrived to find them all dead.

When told by other adolescents, modifications of this story occur in several parts of the narrative. For example, the age of the baby sitter tends

to correlate with the narrator's age; probably this represents a form of identification. There are also slight variations in the times of the phone calls, and the specified location differs from story to story. In this particular tale some interesting variations occur between the younger informants and the older narrators in the way they handle the contact with the operator and in the description of the way the baby sitter conducts herself. An example of the latter part of the story as told by a 17-year-old informant is as follows:

> The operator tells her to answer the phone and keep the man talking so that she can trace the call. The babysitter did as she was told and listened to the man's intended act on her. Suddenly the operator cuts in on the line and says, "Get the hell out of the house. He's calling from the upstairs extension!" The baby sitter ran from the house, trying to decide what to do about the kids upstairs. The police came quickly, called by the operator. The children were found bound and drowned in the bathtub.

Although this story was repeated by both younger and older informants, more of the 12- and 13-year-old children told the tale. It appeared in both the rural and suburban areas although these areas are 40 miles apart. However, in the 1976 survey an entirely different story concerned with baby sitting made its appearance. It was cited by several informants and gives an indication of the impact of social trends on folklore; including that of adolescents. The story told by a 14-year-old female is as follows:

> A girl went to some people's house to babysit their baby. The mother asked her to put a roast in the oven around an hour before they came home. The parents came to find the baby buttered and prepared like you'd do a roast and in the oven cooked. The babysitter was tripping on LSD.

There is another category of stories which seems to show up among the older youth, and this has to do with cars and boyfriends. One particular story has been documented by Toelken (New York: Norton, 1968) and by Barnes (*Southern Folklore Quarterly*, XXX: 1966: 305-312). It has appeared in various parts of the United States and seems to have a firm foothold among the adolescents of western Chicagoland.

The following version was told by a 17-year-old female:

> The boy and his girlfriend were driving along a deserted road in the woods, listening to the radio, when the news came on. They heard that a man escaped from a nearby madhouse, and citizens should be on the lookout for him. Just then the car runs out of gas so now there is a predicament. The boy quickly gets his head together and says, "Well, I'll leave you here in the car, and I'll go for gas. Lock all the doors and whatever happens, don't open them until you see that it's me knocking." So the boyfriend leaves her and goes out into the darkness.
>
> The girl is left alone in the car so she turns on the radio and tries to concentrate on the music. She is beginning to lose her fears when she hears a small scratch on top of the car. She immediately gets tense and listens intently. The scratching gets louder and louder until she covers her ears to block out the sound and screams hysterically. Finally she gets up her courage and gets out of the car and looks where the sound is. She stands in silence with her eyes wide open and slowly tumbles to the ground because what she had seen was her boyfriend, dead, hanging by his feet from a tree branch, with one hand extended to feebly scratch the car.

Variations of this narrative occur in both the 1973 and 1976 studies. Most of the modifications are concerned with the cause of the sound outside the car, but in any case, it is the boy who is the victim. A rather different version of a parking in the woods story told by older adolescents is so widespread that it has been nicknamed the "bloody hook" story. In this case both the boy and girl hear a scratching noise outside the car. They are badly frightened so they leave the woods in a hurry. The ending, as told by a 17-year-old male is:

> The next day the news announced that a mentally unbalanced man had escaped from the hospital. He was tall, dark-eyed and had only one hand. When the boy went out to the car he found a bloody hook on the side door of his car.

Apart from the fact that this category of tales is concerned with cars and boyfriends, another characteristic is the madman, mentally unbalanced man, or "mayniak" as one 12-year-old called him.

A rural story concerning the risks involved in going into the woods on a date concerns a girl in a white formal who was attacked by her boyfriend and ran away. According to a 15-year-old female, "It's still known that if you're curious enough and brave enough to go out there you'll see her."

A number of the stories told by the adolescents might be roughly categorized as "conventional" ghost stories. Of these, three actually contained ghosts, five were haunted house stories, and there were five "scary" noise stories. These are tales that are traditionally told around campfires and on overnights in as spine-chilling a manner as possible. Although they are called "ghost stories," by the children themselves, the frightening effects are more likely to be caused by mortals and fearsome animals than ghosts.

There is another category of narrative that I can only classify as "gruesome." Nine of the stories are of this type and with one exception, they are told by the 12- and 13-year-old adolescents. One might expect these narratives to be more favored by boys than by girls, but the informers are fairly evenly divided, and the stories by the girls are just as grim as those by the boys.

As with all folklore, a number of the stories that have been cited are found all over the country in various versions, but they always have a local flavor and are always told as if they happened to an acquaintance or to a friend of a relative or some such *actual* person. Some narratives are so associated with a particular locale that they do not travel a great distance, but are widely known within a 20 to 30 mile radius of the scene of the action. Such a tale told in the Chicago area has to do with "Peabody's Tomb." A version told by a 17-year-old male is as follows:

> The best example of the type of story you are looking for is very old and quite vague. I heard this story when I was in eighth grade and then again when I was a freshman. They (the stories) were always told at night when we (my friends and I) were trying to think of something to do. My best friend was the most knowledgeable so he always led the discussion.
>
> Somewhere a few miles east of Glen Ellyn there was a monastery. The monastery was surrounded by iron walls and was almost impregnable. But fortunately

> for us, my best friend had an inside tip and knew how to get in. Inside there was a special room and in the room there was a big glass container. Inside the container there was a body of a sacred person (no one knew who) and he was surrounded by a green jellylike substance (preservative, of course.) If you got caught the monks on guard would tie you up and make you pray all night. It seemed about ten people from our school had already done it and naturally all made a narrow escape.

The principal variations in this story have, naturally enough, to do with what happens to you when you are caught. According to one informant, "When some boys went to investigate they were shot at by the monks and the rumor is that if the monks catch you, they keep you."

In the case of this localized legend the facts are that there *is* a monastery in one of the western suburbs of Chicago, and within it, in *separate* locations, are some relics of a saint that are preserved in a glass case and also the burial tomb of Peabody, a wealthy coal magnate from the area.

The genesis of the legend can easily be seen, but as far as the monks are concerned the outcome is that they are plagued by teen-agers breaking into the grounds at night. A second generation of young people is known to be passing on the tale. The story is still very much alive and adolescents continue to check it out.

In terms of function, the traditional narratives that adolescents tell each other can be seen to fulfill several needs. On the most superficial level, the tales afford youth an opportunity to talk about what interests them, i.e., babysitting, cars, dating, exciting events, and the macabre. Some differences in interests show up even in a preliminary survey between the older and younger adolescents, as would be expected. The younger children are somewhat more interested in babysitting and gruesome stories, and the older teen-agers show more interest in cars and dating. These adolescent folktales also satisfy a desire for drama and suspense since the tale relates in some way to a local spot or has some connection with the listener's own life. There is, therefore, a sense of involvement. Audience reaction is extremely important, and a responsive audience can inspire the teen-age narrator to extra efforts of dramatic expression and added embellishments.

Psychologically, adolescents feel a need to close their ranks, and these stories bring them close together with an "in" feeling of telling and knowing the narratives, while sharing them only with peers and not with adults. After returning the questionnaire, one teacher wrote, "Makes me realize how little I really know these kids—their enthusiasm compared to studying History was quite a contrast! Makes me wonder what these folktales say about our times." J. L. Fischer has pointed out that "for a folktale to persist it must be both psychologically and socially adjustive" (4:3:1963:258). In the case of the adolescents it can unite a group with somewhat diverse interests by calling attention to common fears and by setting the group apart from outsiders.

Although these tales afford adolescents an opportunity to verbalize their fears, one can question the psychological reasons for telling each other the terrible things that can go wrong while babysitting or exploring a

haunted house. There is, however, obviously some satisfaction in hearing these grim details when you are secure and with your friends in a safe and comfortable setting. Fischer has stated that although folktales may evoke fear, sadness, etc., with no happy ending, they may "have a positive psychological affective function in relieving anxiety" (4:3:1963:257). Elizabeth Hurlock (New York: McGraw-Hill, 1967) has noted that worries and fears of the adolescent are closely related in that they reflect what is important to the individual. One of the major fears of the adolescent is of the unknown, and in this sense the folklore of adolescents, which verbalizes these fears, is not very different from that of primitive societies.

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JAMES WALDEN AND EDWARD BERRY

Dramatizing the Folktale: Procedures for "Tzar Trojan and the Goat Ears"

Folk tales offer exciting content and form for elementary school instruction. Born of oral tradition, they are usually short, of fast moving plot, frequently humorous, and almost always end happily. Folk tales are the Volkswagens of the literary world. They have appeal for people of all ages and can be used in kindergarten or sixth grade with equal success. The very nature of this literary form, complete with talking animals, magic, and make believe, encourages experimentation and flexibility. Folk literature offers opportunities for teachers and pupils who enjoy or are willing to try classroom drama. It is our purpose to suggest procedures that may help teachers and students translate opportunities into the magic of success.

The process begins as teachers and students collect and select folk tales to be used. That search can and should be an exciting part of instruction. You may begin with the best known tales: "The Little Red Hen," "The Three Billy Goats Gruff," "The Three Little Pigs," "Jack and the Beanstalk," or "Cinderella." Since virtually every culture has its body of folk literature, and since that literature includes tales ranging from magical powers to realistic incidents, each student can find something of interest and something that provides a challenge.

After selecting some well-known folk tales, visit with citizens in your community who may be able to help identify folk tales remembered from their early childhood days. Teachers may be surprised to find both interesting tales and storytellers. Both the story and the teller can be a welcome addition to the classroom.

Another source of tales accessible to elementary teachers in Indiana is the collection of Serbian tales edited by Linda Dégh in *Indiana Folklore* (Volume IV, Number 1, 1971). Many of the 12 stories contain action and are therefore suitable for dramatization. Since many folk stories can be acted out in similar fashion, one of the Serbian tales, "Tzar Trojan and the Goat's Ears" will be used to demonstrate suggested procedures for enactment. The story is re-told here for ease of scene division; however, the original version may be found on pages 52-53 of the *Indiana Folklore* issue.

Synopsis

Tzar Trojan was very angry. He was born with goat's ears, which he preferred to hide from the people in his Tzardom. Unfortunately every barber who ever shaved him had commented upon the ears. For this reason, he had put an end to each of these barbers so that they could not spread the tale.

The Tzar had just finished being shaved by such a barber, and as usual, had sent him away to his end. He ordered his messenger to find another barber by morning to give him his daily shave.

The messenger arrived later at the shop of an excellent old barber and summoned him to the palace the next morning. The old barber, who suspected the fate of any barber who visited the Tzar, pretended to be ill and promised to send his apprentice instead.

The next morning, the apprentice shaved the Tzar and noticed the goat's ears. When the Tzar asked if he noticed anything unusual, however, the apprentice replied, "Nothing." The Tzar paid him 20 ducats and hired him as his private barber.

Years later the Tzar's barber met the old master barber on the road. The old barber told the other, "You look worried." The Tzar's barber said, "I have something on my heart, but dare not reveal it. I have been well paid for shaving the Tzar these past years, and would be happy if I could only tell my secret."

The old barber then suggested that the younger man go into a field, dig a hole, talk into it, and three times tell what bothered him. The Tzar's barber took the advice, and covered up the hole when he had finished. After some time, a certain kind of reed grew up on the same spot.

One day, the Tzar was leaning out of his palace window when some shepherds passed by on the street blowing whistles. As they blew, the whistles seemed to say, "The Tzar has goat's ears!" The Tzar furiously summoned the shepherds to him and learned that the whistles were made from the reeds. One of the terrified shepherds also said that he had heard that the Tzar's barber was responsible for the growth of these particular reeds.

The Tzar quickly dismissed the shepherds and sent for his barber. As the barber arrived, the Tzar drew his sword to kill the man for telling the secret of his goat's ears. The barber threw himself on his knees, pleaded for mercy, and confessed everything. When the Tzar had heard the strange story, he demanded that the barber take him to the field where the hole was.

When they arrived at the hole, they found only one of the reeds still growing. Tzar Trojan commanded his barber to make a whistle from the remaining reed, and it too whistled "The Tzar has goat's ears!" The Tzar decided that nothing could be kept a secret and pardoned his barber, who suggested that they return to the palace for the Tzar's daily shave.

Warm-Ups

To set the mood and prepare for your students to hear the story, ask them to push the desks against the wall and find their "own space" in the center of the room so they do not bump anyone else. Explain that they are on television, acting in three different programs. On channel one, they are barbers shaving imaginary customers; on channel two, they are servants serving a meal to imaginary royalty; and on channel three, they are laborers digging deep holes in the ground. Call out the numbers of the various channels, having the students change quickly from one activity to another.

Next create some playful reeds by having the children become very small seeds on the floor. The seeds begin to grow and grow until they are tall reeds, unusual in that they whisper, "You look funny!" over and over. Heighten the students' enjoyment by walking among the "reeds," having told the children only to whisper when your *back* is to them.

Following these warm-ups, read or tell the story with as much expression as possible.

Character Explorations

Define "characters" simply as people, animals, or things in a story. Ask your students who the characters are in "Tzar Trojan." Answers should include the Tzar, the barber he sends away, the old master barber, the apprentice, the messenger, and the shepherds. You might also suggest reeds and servants or guards of the Tzar. Divide the class into pairs, giving one partner a character such as the Tzar, and the other a related character such as a servant. Have the partners interrelate by improvising a short scene between the two characters (for example, the servant might be serving the Tzar a meal). All pairs should work simultaneously to avoid being placed on display. Afterwards, discuss with the class how the servant might act toward the Tzar, and then have the children re-enact the scene, thereby improving concentration and realism. Repeat this activity with other character combinations, such as the apprentice shaving the Tzar, and the shepherd cutting and whittling a reed.

Scene Divisions

An easily graspable definition of "scene" is a change of location. With this understanding, ask the class to help divide "Tzar Trojan" into scenes. A possible breakdown might be:

Scene 1—The Tzar's palace. Characters: Tzar, first barber, servants, and messenger. The barber shaves the Tzar, comments on the goat's ears, and is ushered away by the servants. The Tzar summons the messenger and orders him to find another barber.

Scene 2—The master barber's shop. Characters: The messenger, the master barber, and the apprentice. The messenger summons the master barber, who tells the apprentice to go instead.

Scene 3—The Tzar's palace. Characters: The apprentice, the Tzar. The apprentice shaves the Tzar, pretends not to notice the ears, and is hired permanently.

Scene 4—On the road. Characters: Apprentice (now the Tzar's barber), master barber, reeds. The younger man tells the older of his problem of keeping the secret; the older barber then offers the suggestion of the hole. The Tzar's barber carries out the suggestion. The reeds grow.

Scene 5—The Tzar's palace. Characters: The Tzar, the shepherds, the Tzar's barber. The Tzar overhears the shepherds passing, blowing their reed whistles. He angrily tells the servants to call the shepherds in. After hearing the story, he dismisses the shepherds, summons the barber, and starts to kill him. The barber confesses and offers to show the hole to the Tzar.

Scene 6—The field with the reeds. Characters: The Tzar, his barber, his servants, one reed. The barber shows the Tzar where the hole was. The Tzar orders the remaining reed cut and the whistle made. He hears the whistle and pardons the barber, who says it is time for the shave.

Enactments

Ask the class to select a scene to act first. Older children will probably want to begin with scene one, while younger students may want to act a more exciting scene. Cast the scene and allow it to be enacted without interruption. The students not involved become the audience helping to evaluate when the scene is finished. Lead the class in the evaluation, insisting on positive comments first, and then things to be changed. Re-cast the scene and act it again emphasizing the suggestions from the evaluation.

If the class wishes (but only after all students have been given the chance to act at least once), the project may end with the enactment of the entire story in sequence. In this case, approximately half the class can be cast in the story, while the other half watches and evaluates. Be sure to allow the audience to act the story following the evaluation.

An angry ruler, growing reeds, and an unfortunate solution to a nagging problem are all present in "Tzar Trojan and the Goat's Ears." Similar fun is available with many other folk tales using the process of active involvement through drama.

RONALD L. BAKER

The Name "Young Goodman Brown" as a Key to the Rites of Passage in Hawthorne's Story

Kenneth Burke has suggested that literature might be considered "proverbs writ large." According to Burke, "Proverbs are *strategies* for dealing with *situations*. In so far as situations are typical and recurrent in a given social structure, people develop names for them and strategies for handling them."[1] Extending this concept to literature, Burke writes: "A work like *Madame Bovary* (or, its homely American translation, *Babbitt*) is the strategic naming of a situation. It singles out a pattern of experience that is sufficiently representative of our social structure, that recurs sufficiently often *mutatis mutandis*, for people to need a word for it and to adopt an attitude towards it. Each work of art is the addition of a word to an informal dictionary . . ."[2] One genre that obviously is "proverbs writ large" is the fable. For instance, the familiar Aesop fable "Sour Grapes" tells of a hungry fox who tried to pick grapes hanging on some vines in a tree. Finding the grapes too high to reach, he said, "They weren't ripe anyhow." The appended moral—"In the same way some men, when they fail through their own incapacity, blame circumstances"—[3] applies as much to contemporary human relations as it did to Aesop's Greece. The fable names a "typical, recurrent situation" that is timeless. The relationship between this particular fable and proverbs is especially enlightening since now we have the proverbial expression "sour grapes,"[4] which is simply an abbreviated "name" for the universal situation that the fable illustrates.

There is the same relation between the name "Young Goodman Brown" and Hawthorne's short story as there is between the proverb "sour grapes" and Aesop's fable. In other words, the name "Young Goodman Brown" is a shorthand version of the narrative of the same name. Moreover, as Burke says, "the names for typical, recurrent social situations are not developed out of 'disinterested curiosity,' but because the names imply a command (what to expect, what to look out for)."[5] This means that the name "Young Goodman Brown" not only sizes up a typical, recurrent situation but it also announces what to expect and look out for—initially in Hawthorne's short story and ultimately in our lives. In short, the unity and meaning of Hawthorne's narrative is in the name "Young Goodman Brown." Since Hawthorne was extremely sensitive to names and

deliberately selected many of his charactonyms—such as Chillingworth, whose heart was "lonely and chill"—to describe characteristic attributes of his characters,[6] apparently he carefully chose the descriptive and cultural epithets "Young" and "Goodman"—not at all ordinary given names—to reflect certain things about the personality of his character and the meaning of the story.

The typical, recurrent situation that "Young Goodman Brown" names is the passage in one's life from one defined position to another. All cultures—ancient and primitive as well as contemporary and urban—have ceremonies ushering an individual through the main stages of his life, normally birth, puberty, marriage, and death. Rites of passage may be subdivided into rites of transition (i.e., initiations), rites of incorporation (i.e., marriages), and rites of separation (i.e., funerals). The name "Young Goodman Brown" takes us through the main stages of human life from innocence ("Young"), through marriage ("Goodman"),[7] to death ("Brown"); and it also suggests a complete scheme of rites of passage, including preliminal rites (separation), liminal rites (transition), and postliminal rites (incorporation), although in the story, as in actual instances, all three types of rites are not equally elaborated.[8]

Hawthorne's short story, like the name "Young Goodman Brown," may be divided into three scenes,[9] with the central scene, like the middle epithet "Goodman," being longest and having two parts. The first, short scene deals with Young Goodman Brown's departure from Salem; hence, it involves a rite of separation. Having been married merely three months, Goodman Brown only recently was ushered from one social category to another. Although marriage is a rite of incorporation, Goodman Brown remains in a transitional stage between betrothal and marriage, as apparently his marriage has not yet been consummated. In other words, initially Goodman Brown is psychologically as well as physiologically *young*, for his Puritan background taught him that sexual pleasure is evil. As Goodman Brown, himself, says, "Fai'h kept me back a while."[10] For three months he has thought of her more as a mother, "a blessed angel on earth" (p. 150), than as a wife, and he has resisted his sexual impulses until the night of the story. It is equally apparent that for some reason Goodman Brown is reluctant to cross the threshold into adulthood, for he "put his head back, after crossing the threshold" (p. 149).

As we meet Goodman Brown, then, he is a young husband who is beginning, finally, to yield to his sexual instinct; however, he has second thoughts about pursuing the matter, for in the first scene he is still in "the street at Salem village" (p. 149), which represents order and reason. Faith, too, "thrust her own pretty head into the street" (p. 149), wanting to be reasonable about her husband's apprehension, but the fact that she lets the wind play with the pink ribbons in her cap as she whispers in her husband's ear suggests that she would just as soon submit to her husband's passion. Throughout this first scene, however, she is the accommodating wife.

Realizing that her husband has hangups about consummating the marriage, she urges him to put off his journey, saying, ". . . sleep in your own bed to-night" (p. 149). Here the understanding wife tells Goodman Brown to sleep in his *own* bed, not in *our* bed, because if he chooses to sleep with her she might not be able to help him resist the temptations of the flesh. She has slept alone for three months, and, as she says, "A lone woman is troubled with such dreams and such thoughts that she's afeard of herself sometimes" (p. 149). Consequently, she tells Goodman Brown, "Pray tarry with me this night, dear husband, of all nights in the year" (p. 149). In other words, she is asking that he wait with her and not submit to his passions just yet. But Goodman Brown seems determined to cross the threshold, for when Hawthorne has him replying, "My love and my Faith . . . of all nights in the year, this one night must I tarry from thee" (p. 149), the author is exploiting the *double entente* of Faith's name, for it is Goodman Brown's religious faith that he will "tarry away from" on this particular evening.

Telling his wife to "go to bed at dusk, and no harm will come to thee" (p. 149), Goodman Brown sets forth on his journey—not a physical passage from one place to another but a rite of passage, hopefully ushering him from sexual innocence to maturity. As he turns the corner by the meeting house, he is leaving his reason aside for the moment and allowing his passions, represented by the forest, to rule him, resolving that after this one experience with his wife, he will "cling to her skirts and follow her to heaven" (p. 150). Faith, wanting her devout husband but knowing how guilty he will feel the next morning, has "a melancholy air, in spite of her pink ribbons" (p. 150).

The second scene is set in the forest and consists of two closely related parts—first, the temptation by the devil and, second, the witch meeting, where the devil presides. Thus, the unifying element in the second scene is the devil in the forest, who represents Goodman Brown's subjective thoughts[11] urging him to consummate his marriage; consequently, in this scene the liminal rite of initiation into a sexual world from an asexual world is developed. Hawthorne's selection of "Goodman" as the middle epithet of the protagonist was ingenious, for it announces several things about this section of the story. As suggested above, "Goodman" consists of two parts like the middle scene of the narrative; and, what's more, "Goodman" is a euphemism for the devil,[12] who occupies the central position in this scene. The ambiguity of the name also is significant, for Goodman Brown's anxiety results from the conflict between the role society wants him to play as *a good man* and his instinctual sexual desires, which he equates with the devil, *the good man.* Since one of the protagonist's epithets is also the devil's nickname, obviously Goodman Brown and the devil are one. Moreover, the position of "Goodman," embedded between two other names, suggests that the dark stranger Young Goodman Brown encounters in the forest is really his own hidden, subjective thoughts.

Other internal evidence, as well, indicates that the figure Goodman Brown meets in the forest is his libido arguing with his reason. For instance,

the fellow traveler bears "a considerable resemblance" (p. 151) to Goodman Brown, although the figure in the forest is older and more worldly, as naturally the sexual drive would be. That the devil in the forest is Goodman Brown's libido is suggested, too, by the abundance of phallic symbolism in the second scene.[13] Indeed, Hawthorne writes of Goodman Brown's fellow traveler: ". . . the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought that it might also be seen to twist and wriggle itself like a living serpent" (p. 151). After the staff is introduced, it is mentioned in one form or another at least 11 times in about three pages of text before it suddenly disappears: ". . . looking down again, (Goodman Brown) beheld neither Goody Cloyse nor the serpentine staff . . ." (p. 154). Still, Goodman Brown continues walking into the forest with his companion, who "plucked a branch of maple to serve for a walking stick, and began to strip it of the twigs and little boughs, which were wet with evening dew. The moment his fingers touched them they became strangely withered and dried up as with a week's sunshine" (p. 154).

Apparently, at this point, the reluctant husband's penis becomes flaccid, for with the disappearance of the staff and the withering of the maple branch, Goodman Brown changes his mind about continuing his journey. "Not another step will I budge on this errand" (p. 154), he says. His libido tells him, however, that he "will think better of this by and by . . . Sit here and rest yourself a while; and when you feel like moving again, there is my staff to help you along" (p. 155). Now Goodman Brown clearly is the one with the staff, although he smugly feels he will not be using it. "And what calm sleep would be his that very night, which was to have been spent so wickedly, but so purely and sweetly now, in the arms of Faith!" (p. 155). The punctuation of this sentence is revealing because "but so purely and sweetly now" is parenthetical. Without that amplifying phrase, the sentence, in part, reads: ". . . which was to have been spent so wickedly in the arms of Faith!"

Goodman Brown's decision to discontinue his journey is short-lived, for once more he becomes sexually excited, symbolized by the tramping and clattering of horses hooves,[14] and he begins "doubting whether there really was a heaven above him. Yet there was the blue arch, and the stars brightening in it" (p. 156). Again, "with heaven above and Faith below" (p. 156), he resolves to "stand firm against the devil" until "a cloud, though no wind was stirring, hurried across the zenith and hid the brightening stars" (p. 156). From the cloud, it seemed to Goodman Brown, he could hear "a confused and doubtful sound of voices. . . . There was one voice of a young woman uttering lamentations, yet with an uncertain sorrow, and entreating for some favor, which perhaps, it would grieve her to obtain . . ." (p. 156-157). The voice from the cloud, of course, is that of Faith, urging her husband to get on with his business, and the cloud itself symbolizes an erect phallus. "The peculiar property of this member, of being able to raise itself

upright in defiance of the law of gravity, part of the phenomenon of erection," according to Freud, "leads to symbolic representation by means of *balloons, aeroplanes,* and, just recently, *Zeppelins.*"[15]

As Faith's pink ribbons float down, Goodman Brown realizes that her uncontrollable passion is as great as his own and calls, "My Faith is gone! . . . There is no good on earth; and sin is but a name. Come devil; for to thee is this world given" (p. 157). Following this, the sexual symbolism heightens, with numerous references to Goodman Brown's staff, blazing fires, and the color red. In one last attempt, Goodman Brown calls to his wife to "look up to heaven, and resist the wicked one" (p. 162), but he never knows whether she obeyed because at last he reaches his climax: ". . . Hardly had he spoken when he found himself amid calm night and solitude, listening to a roar of the wind which died heavily away through the forest. He staggered against the rock, and felt it chill and damp; while a hanging twig, that had been all on fire, besprinkled his cheek with the coldest dew" (p. 162).

In the last scene, Goodman Brown returns to Salem village, again turning the corner by the meeting house, although this time from the other direction, representing a return from passion to reason. When Faith sees him, "she skipped along the street and almost kissed her husband before the whole village" (p. 162) because she reacts normally to the consummation of the marraige. The rite of incorporation should have freed her husband from his anxiety, too, but for him it has the opposite effect, alienating him even further from his wife and society. For a moment in the forest he realized that "sin is but a name"; however, throughout his life he holds his dream, which becomes hallucinatory in the second scene, that sex is evil. Accepting neither his Faith nor his faith, for in his eyes both are hypocritical, he becomes a living dead man—"A stern, a sad, a darkly meditative, a distrustful, if not a desperate man . . ." (p. 163). He cannot even accept himself because he is hypocritical, too. For although he resolved to submit to his passions only once, he has many other sexual experiences with his wife: "Often, waking suddenly at midnight, he shrank from the bosom of Faith . . ." (p. 163). That Goodman Brown and his wife had intercourse a number of times is evident in the last sentence of the story since at Goodman Brown's funeral his corpse is "followed by Faith, an aged woman, and children and grandchildren, a goodly procession" (p. 163). Still, he never really becomes initiated into a sexual world, in the sense that he normally accepts sex.

The last scene deals with death, as the surname "Brown" suggests. Death is the last of the stages of human life, and Hawthorne aptly concludes his story with Young Goodman Brown's funeral, thus providing a complete scheme of rites of passage. Funeral ceremonies connected with death may be rites of transition and incorporation,[16] ushering one from this world to an afterlife, but Hawthorne ends his story with a rite of separation, for when Goodman Brown "was borne to his grave a hoary corpse . . . they carved no hopeful verse upon his tombstone . . ." (p. 163). Even in death Goodman Brown is alienated.

Examining Hawthorne's short story as the name "Young Goodman Brown" "writ large" reveals the remarkable unity as well as a possible meaning of the tale. The story deals with the typical, recurrent situation of an individual losing previous status, security, and values (separation) and through initiation (transition) achieving new status, security, and values (incorporation). Literary and folk treatments of this universal situation frequently use a bewitched forest as the symbol for the loss of previous position, as in Coleridge's "Christabel"[17] and in the international folktale "The Children and the Ogre" (Type 327), of which "Hansel and Gretel" (Type 327A) is a subtype.[18] As a matter of fact, the structures of "Hansel and Gretel" and "Young Goodman Brown" are strikingly similar. In both stories, the protagonists leave their homes, separating themselves from former security. They journey into a forest, where they become frustrated and make several attempts to return to an idealized mother-figure.[19] At first, it appears they will succeed in returning from the forest, but they fail to do so and become even more frustrated. In both stories an encounter with witchcraft in a forest has sexual implications,[20] if one is willing to give Freudian interpretation to Hansel's bone that he sticks through a cage and to the witch's oven in which she hopes to roast Hansel. At the end of each story, the protagonists, changed from the experience, return home, completing a full-circle.

"Young Goodman Brown" and "Hansel and Gretel" differ, however, in the ways their protagonists change from their experience in the forest. Hansel and Gretel overpower the ogre in the forest by burning it in its own oven, and through supernatural help they return home to a renewed sense of security. As psychiatrist Julius E. Heuscher says, "They are now able to take a stand towards this terrifying situation: they can salvage what is valuable in it, and they can 'destroy' or repress what is threatening them. Thanks to the precious stones, and with the temporary help of the white duck, they can hope to meet the world more happily and successfully."[21] Goodman Brown, on the other hand, never destroys the ogre in the forest, and, what's more, he does not receive supernatural sanction. He must cross the threshold alone and fails; for, as Solon T. Kimball has pointed out, "The critical problems of becoming male and female, of relations within the family, and of passing into old age are directly related to the devices which the society offers the individual to help him achieve the new adjustment. Somehow we seem to have forgotten this . . . one dimension of mental illness may arise because an increasing number of individuals are forced to accomplish their transitions alone . . ."[22]

As Kimball suggests, the individual needs ceremonialism to usher him from one critical stage of his life to another and help him adjust to his new position. While folk and primitive religions generally sanction rites of passage, helping one achieve equilibrium, Puritanism offered no ritualized expression to free the individual from his anxieties. In fact, the Puritans not only suppressed ceremonial ritual among themselves but were intolerant of it among others, as, for example, when Myles Standish was sent to Merry

Mount to stop the Maypole dancing of Thomas Morton and his followers. By repressing the senses and offering no psychological release from anxieties, indeed Puritanism encouraged the kind of hallucinatory behavior, as witnessed by the Salem witch trials, that Young Goodman Brown experienced in the forest. Alone Goodman Brown does not achieve equilibrium, as some of Hawthorne's other characters do, as in "The Maypole of Merry Mount," for example. Hansel and Gretel cross the threshold into sexual maturity, as does Faith with the pink ribbons. Goodman Brown does not. As Frederick C. Crews has observed, ". . . Brown's sexual attitude is that of a young boy rather than a normal bridegroom."[23]

NOTES

[1]Kenneth Burke, "Literature as Equipment for Living," in *The Philosophy of Literary Form* (New York, 1957), p. 256.

[2]Burke, p. 259.

[3]*Fables of Aesop*, trans. S. A. Handford (Baltimore, 1964), p. 5.

[4]See Archer Taylor and Bartlett Jere Whiting, *A Dictionary of American Proverbs and Proverbial Phrases* (Cambridge, Mass., 1958), p. 158.

[5]Burke, p. 254.

[6]For a discussion of Hawthorne's interest in names and his deliberate selection of charactonyms, see Laura Smith, "Possible Sources of Charactonyms in Selected Works by Nathaniel Hawthorne" (unpublished Master's thesis, East Texas State University, Commerce, Texas, 1967).

[7]As E. Arthur Robinson has noted in "The Vision of Goodman Brown: A Source and Interpretation," *American Literature*, 35 (May, 1963), 220—"In the archaic sense of 'goodman' the title could mean 'Young Husband Brown'."

[8]See Arnold Van Gennep, *The Rites of Passage*, trans. Monika B. Vizedom and Gabrielle L. Caffee (Chicago, 1960), pp. 10-11.

[9]In "Ambiguity and Clarity in Hawthorne's 'Young Goodman Brown'," *New England Quarterly*, 18 (December, 1945), 460, Richard H. Fogle sees four separate scenes in the story.

[10]The text used is the standard Riverside Edition of 1833 in Nathaniel Hawthorne, *Selected Tales and Sketches*, ed. Hyatt H. Waggoner (New York, 1970), p. 150. Hereafter page numbers from this edition will be cited in the text.

[11]Paul J. Hurley, in "Young Goodman Brown's 'Heart of Darkness'," *American Literature*, 37 (January, 1966), p. 414, among other critics, agrees that "The temptation is actually a kind of interior monologue, a debate which Goodman Brown holds with himself."

[12]See Eric Partridge, *A Dictionary of Slang and Unconventional English* (New York, 1970), p. 342.

[13]In fact, Roy R. Male—in *Hawthorne's Tragic Vision* (Austin, 1957), pp. 76-80—points out that nearly everything in the forest scene suggests a sexual experience.

[14]Cf. Sigmund Freud, *A General Introduction to Psychoanalysis*, trans. Joan Riviere (New York, 1964), p. 165.

[15]Freud, p. 162.

[16]Van Gennep, p. 146.

[17]See Jonas Spatz, "The Mystery of Eros: Sexual Initiation in Coleridge's 'Christabel'," *PMLA*, 90 (January 1975), 107-116.

[18]References to folktale types are to Antti Aarne and Stith Thompson, *The Types of the Folktale* (Helsinki, 1964).

[19]See Julius E. Heuscher, *A Psychiatric Study of Fairy Tales* (Springfield, Ill., 1963), pp. 63-73, and Frederick C. Crews, *The Sins of the Fathers: Hawthorne's Psychological Themes* (New York, 1966), p. 105.

[20]For a discussion of the association of witchcraft with sexuality, see Daniel Hoffman, *Form and Fable in American Fiction* (New York, 1965), pp. 162-165.

[21]Heuscher, p. 68.

[22]Solon T. Kimball, *Introduction to Van Gennep*, pp. xvii-xviii.

[23]Crews, p. 103. Of course, Crews' explication of the story differs in many ways. Richard P. Adams, in "Hawthorne's Provincial Tales," *New England Quarterly*, 30 (March, 1957), also says: "But the more important aspect of Brown's personal disaster is his failure to grow up, in the sense of becoming emotionally mature . . . To reach maturity Brown must learn to recognize, control and constructively use powerful feelings that a grown man has, especially about sex."

JILL P. MAY

Folklore and Fairytale Presentations: Valuable Media Materials

RECORDS:

Ashanti: Folk Tales from Ghana, Folkways, 43 West 61st Street, New York, New York 10023, $5.95, grades 3-10, teacher's guide. Narrated by Harold Courlander. Harold Courlander, an expert folklorist of African, West Indian, Southeast Asian, and American Black Literatures, has recorded some excellent examples of the Ashanti tales. Anansi, the African spider superhero, plays an important part in African creation stories. Some of the tales, such as "All the Stories Are Anansi's," resemble Greek mythology. All the tales on the record were first collected by Courlander and published in his book, *The Hat Shaking Dance and Other Tales from the Gold Coast* (Harcourt, Brace and Company).

The Ballad of Robin Hood, Caedmon Records, 505 Eighth Avenue, New York, New York 10018, $5.95, grades 5-12, 1963. Read and sung by Anthony Quayle. Anthony Quayle's mellow renditions of the ballads are ably accompanied by Desmond Dupré on the lute. This early English folk hero is bawdy, brave, and funloving. His life is captured by Quayle in a rambling chronological presentation. The total effect resembles the troubadour style of English minstrels.

European Folk and Fairy Tales, CMS Records, Inc., 14 Warren Street, New York, New York 10007, $5.95, grades 4-10, 1968. Told by Anne Pellowski. These oral tales originated from Poland and Czechoslovakia and have been retold by storyteller and folklorist Anne Pellowski. Included on the record is the Polish legend "The Trumpeter of Krakow." Because the stories reflect the customs and culture of Eastern Europe, they are useful not only in language arts, but also in history programs.

Norse Folk and Fairy Tales, CMS Records, Inc., $5.95, grades 3-10, 1966. Told by Anne Pellowski. Asbjornsen and Moe scientifically collected these oral tales in the 1800's and left a legacy of droll tales for children throughout the world. Ms. Pellowski's clear enunciation and pleasant tone combine to create the traditional storyteller's style. Although she includes some unusual tales, such as "The Giant Who Had No Heart in His Body," most are easily understood and enjoyed by grade school children.

Perez and Martina: A Traditional Puerto Rican Folk Tale for Children, CMS Records, Inc., $5.95, grades 1-10, 1966. Read in English and Spanish by Pura Belpré. Miss Belpré is a native Puerto Rican who later worked as a storyteller at the New York Public Library. This recording beautifully complements Pura Belpré's picture book edition published by Frederick Warne and Company. Because the story reflects Puerto Rican cultural and folk beliefs, it is excellent to use with language arts, social studies, or Spanish classes.

Rootabaga Stories, Caedmon Records, Inc., $5.95, grades 3-10, 1958. Told by Carl Sandburg. The best American author of literary fairy tales, Carl Sandburg is also a master storyteller. All of these nonsensical stories were first created for his own two little girls and

later published for all children in the book *Rootabaga Stories*. Sandburg orally displays his ability to create word pictures and his mastery of understatement for the enjoyment of young and old alike.

Ruth Sawyer Storyteller, two discs., Weston Woods, Weston, Connecticut 06880, $9.90, grades 3-12. Stories told by Ruth Sawyer. All of the stories are told with the traditional folklorist's charm that made Ms. Sawyer the Grande Dame Storyteller. Also included are Ruth Sawyer's remarks on the art of storytelling. This is an excellent record to share with the serious folklore student who hopes someday to become a first rate storyteller. "The Voyage of the Wee Red Cap" is a fun story to share at Christmas time.

Some Mountain Tales About Jack, Spoken Arts, Inc., New Rochelle, New York 10801, $6.95, grades 4-12, 1972. Told and sung by Billy Edd Wheeler. People of all ages will chuckle at Billy Edd Wheeler's Appalachian folk stores about Jack, the super hero of America's Southeastern mountain folk. Although some of the actions in stories such as "Jack and the Heifer Hide" may upset adults, they are typical of traditional folk heroes. This is an excellent rendition of Americana to share with children when discussing storytelling.

Uncle Bouqui of Haiti by Harold Courlander, Folkways, $5.95, grades 4-8, 1956. Told by Augusta Baker. Two great folklorists, Augusta Baker and Harold Courlander, have combined to create an unusual and worthwhile album. Ms. Baker served as supervisor of storytelling at New York Public Library for several years. Harold Courlander collected the Haitian folk tales about Uncle Bouqui. This classic children's record introduces young people to one of American's finest black storytellers.

FILMSTRIPS:

Aesop's Fables, Society for Visual Education, 1345 Diversey Parkway, Chicago, Illinois 60614, six color strips with disc, $55; or cassette, $60, grades 1-4, teacher's guide, 1974. The narration in this text preserves the original literary quality and maintains the terse style of the tales. The sound effects, including animals and musical background, will help maintain the young child's interest. Because these classic tales have always been considered valuable stories for children, they are an important part of children't literature. This worthwhile set will be enjoyable and instructive for young children.

Even the Devil Is Afraid of a Shrew, Prima Education Products, Irving-on-Hudson, New York, New York 10533, color filmstrip with cassette, $17; also available bilingual $18, grades 2-4, teacher's guide, 1974. The use of bright cartoonish illustrations combined with a good woman storyteller makes this kit an excellent one to have. This is a Lapland folktale about a kind, gentle man who is married to a loud-mouthed woman. The story will be new to many adults and children, but the characterizations of the shrewish wife, meek husband, and disgruntled devil are standard. It would be an excellent tale to use when discussing early folk portrayals of marriage.

Just So Stories, Spoken Arts, filmstrip series, four color strips with cassette, $80, grades 1-6, teacher's guide, 1974. Rudyard Kipling's classic literary fairy tales can be easily introduced to youngsters by using any one (or all) of the strips in *Just So Stories*. The narration is excellent; it is lively, easily understood, and adequately complemented with background sounds. Discussion questions and reading scripts have been supplied in the teacher's guide. Older children might enjoy reading a script for younger ones. All ages will enjoy the colorful drawings. Although the whole series is fine, the young children previewing it preferred "How the Camel Got His Hump."

Latin American Folktales, Coronet, 65 East South Water Street, Chicago, Illinois 60601, filmstrip series, six color strips with disc, $57; cassette $75, grades 4-6, teacher's guide. Tales from Argentina, Brazil, Ecuador, Mexico, and Peru are included in this well produced and narrated series. All of the stories are Indian legends collected from Indian storytellers, and

most fit into the myth category. This is a good source to use when discussing the Indian beliefs of North and South America.

Moon Basket: An Indian Legend, Multi Media Production, Box 5097, Stanford, California 94305, color filmstrip with disc or cassette, $12, grades 4-10, teacher's guide, 1974. Hopi and Papago Indian baskets have been photographed and used to show how Indians have represented their myths and the wild animals in their artwork. Although the tape does not really tell one legend, it is a good introduction to the Southwest Indians' belief in the "Path of Life." This concept would work well in art, social studies, or English.

Myths, Doubleday Multimedia, 1371 Reynolds Avenue, Box 11607, Santa Ana, California 92705, filmstrip series, five color strips with cassettes, $75, grades 4-10, teacher's guide, 1972. Each filmstrip uses more than one narrator, and all narrators are older children who do an excellent job. The set includes American Indian, Egyptian, Roman, Greek, and Hindu mythology that would be useful for history, art, or literature lessons. The stories are illustrated with photographs of artifacts; sometimes these don't relate well to the story, but they are valuable since they reflect the story's cultural heritage.

Navajo Folklore, BFA Educational Media, 2211 Michigan Avenue, Santa Monica, California 90404, filmstrip series, four color strips with cassette, $168, grades 2-7, teacher's guide, 1969. George C. Mitchell, Navajo storyteller and artist, relates the stories of his people as he heard them while growing up on the reservation. Each strip also briefly discusses Navajo customs. The bright cartoonish illustrations were created by Mitchell, and reflect the Southwest geographic conditions. This set has an excellent teacher's guide containing vocabulary, follow-up activities, and explanation of Navajo culture.

Treasury of Grimm's Tales, Spoken Arts, filmstrip series, six color strips with disc, $110; or cassette, $120, grades K-4, teacher's guide, reading script. "Hansel and Gretel," "The Juniper Tree," "The Fisherman and His Wife," and "Tom Thumb" are narrated by Christopher Casson and Eve Watkinson in this colorful, lively series. Casson's voice is very British, but the overall sound production—complete with appropriate background noises—is pleasant. Although some small children might find the stories hard, intermediate grades should thoroughly enjoy them. Bright stylistic pop art has been used; it will appeal to modern children.

FILMS:

Clever Hiko Ichi: A Japanese Tale, 12 minutes, color, Coronet, $153, grades K-3. A Japanese folktale of a young lad who uses logic to outwit an enemy chieftain's top aide, *Clever Hiko Ichi* will be useful not only in language arts, but also in social studies or mathematics. Animated wooden figures are used for the visuals. Lively narration and good background music are provided on the sound track.

DeFacto, 8 min., color, Encyclopaedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago, Illinois 60611, $125, grades K-adult. Non-narrated animation is combined with good sound effects to humorously portray man's ability to logically prove his point and still be in error. Although this is a modern fable, it would be useful when discussing the style and themes of early fables. Children could also be encouraged to write a modern literary fairy tale based on the film's plot.

Hansel and Gretel: An Appalachian Version of the Traditional Grimm Brothers' Tale, 17 min., color, Tom Davenport Films, Delaplane, Virginia 22025, $210; $20 rental, grades 3-9. This CINE Golden Eagle film beautifully combines the text of an old German classic with a drama presentation in modern Appalachia. Hansel and Gretel are two bewildered, frightened blond children who love their father in spite of his inability to protect them. The narration is

done by the film's producer, Tom Davenport, and is aided by background sound effects and by occasional spoken lines from the stepmother, the witch, and the children. A stark, realistic, quite frightening film, *Hansel and Gretel* is also beautiful, poetic, and reassuring since all ends well.

Jack and the Robbers, 15 min., color, Pied Piper Productions, Box 320, Verdugo City, California 91046, $165, grades 2-7, teacher's guide. Richard Chase is briefly seen in the Appalachian hills, where he retells *Jack and the Robbers* to a group of children. It is wonderful to see this great folklorist in his natural background and to hear him tell one of the tales he originally collected. The tale itself is illustrated with colorful cartoonish illustrations that are brought alive through the iconographic photography process. It is an amusing version of *The Bremen Town Musicians*.

The Legend of John Henry, 1974, 11 min., color, Pyramid Films, Box 1048, Santa Monica, California 90406, $160, grades 4-12. By synchronizing simple animation with singer Roberta Flack's rendition of this American folksong, John Henry's hammer comes alive in this well produced film. The film has won ten awards and is an excellent addition to any children's film collection. It could easily be used in language arts, social studies, music, film study, or United States history.

The Legend of Paul Bunyan, 13 min., color, Pyramid Films, $180, grades 4-10. The story of Paul Bunyan is a real yarn as told by a Scandinavian logger; this filmed version is much more lively than most folklore presentations. It won the CINE Golden Eagle, and would be especially enjoyable to use with boys in the middle grades.

Reflections: A Japanese Folk Tale, 19 min., color, Encyclopaedia Britannica Educational Corporation, $255, grades 4-10. *Reflections* is a beautifully photographed Japanese folktale that would be especially good to use with older students when discussing Japanese culture in social studies or perception of visual sights in language arts. The portrayal of a young man and his wife and their disagreement depicts man's common inability to concretely see another person's point of view. The film should help students draw a distinction between perception and reality.

The Selfish Giant, 27 min., color, Pyramid Films, $325, grades 4-12. Oscar Wilde's literary fairy tales are most unusual and are best used with older children when discussing theme and literary style. However, younger children would enjoy this colorful animated film because of its format, characterization, and plot. The story does have Christian religious implications, but the theme of sharing dominates in the film production.

A Tale of Till, 11 1/4 min., color, Film Fair Communications, 10900 Ventura Boulevard, Studio City, California 91604, $155; $15 rental, grades 1-12, teacher's guide. A short film that has much to offer, this production has great versatility. It is primarily an introduction to Till Eulenspiegel, the legendary German jester of the Medieval period. But it provides a glimpse of the German countryside and of a local puppeteer's talents. The marionettes are used to recreate one of the legends for a small group of children. Unfortunately it is hard for English-speaking children to truly enjoy the puppet show since it is simply narrated and lacks zest in translation. Nevertheless, the film is an artistic endeavor that would be useful to use when studying minstrels, storytellers, and the Medieval period.

Whazzat?, 10 min., color, Encyclopaedia Britannica Educational Corporation, $150, grades K-4, teacher's guide. Balls of clay and clay sculpture are creatively used in this non-narrated modern interpretation of the Indian tale "The Blind Men and the Elephant." The film is colorful, lively, and enjoyable; all the clay balls have real personalities. In addition to uses in storytelling, the film could be used to stimulate discussion on identifying personality traits or to inspire children to do their own clay sculpting.

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